



This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

- + *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
- + *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
- + *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
- + *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at <http://books.google.com/>

UC-NRLF



\$8 270 666

*The
University of California
Library*



H. Morse Stephens

University of California

THE SIXTINE CHAPEL

CRITIC AND ART

BY

TOMBOLINI | LUIGI

I s. EDITION

ALL RIGHTS RESERVED



ROMA

COOPERATIVA TIPOGRAFICA MANUZIO

via di Porta Salaria, 23-A

1908

11 2750
L 8

70 2750
L 8

DEDICATED
TO H. E. THE BARON
ALFONSO DE MOREIRA

865907

The author of this book Mr Tombolini Luigi
having pursued a long course of study in Archaeo-
logy and Art would feel a pleasure in being able
to render assistance to tourists during their visit to
Rome as well as throughout Italy.

For information application should be made at
the Club of Authorised Guides and Courriers

Via Veneto, 9 - ROME

Telephone 41-10



History of the Sixtine Chapel.

Pope Nicolas III in the year 1278 consecrated the Vatican Palace which assumed an importance when Gregory XI returned from Avignon to Rome and it was then that in the Papal Palace the Pontifical Chapel was erected.

In the tumultuous Conclave during the year 1378 the Roman population tired of the long duration of the Conclave threw stones on to the roof of the Chapel partially ruining it. In 1391 Boniface IX restored it and consecrated Saint Brigida there and the Chapel assumed the name of *Magna Cappella Sacrii Palatii* and was used on ceremonial occasions up to 1473, an epoch in which the last mass was celebrated after Fred-eric d'Urbino's visit to the Pope.

Pope Sixtus IV although he put the State in a critical position after 1474 as the people were always at war and there was great dearth (1), also made the arts to flourish again with the aid of his nephews who admired art and science i. e. Cardinals Bessarione, Forti-

(1) Records of Paul di Mastro: In the year 1484 died at 5 o'clock in the night Pope Sixtus IV who was a bad pope and made us live in war and famine and never administered justice.

guerra, Orsini, Ammanati, Roverella, Capranica, Erolì and Venereo.

It was at that epoch that the Greek and Latin Library was formed at the Vatican, the librarian of which was the celebrated historian Platina, who afterwards wrote: « The life of the Popes ».

After the victory at Campomorto against the Neapolitans and the peace of the Church with the Venetians, Pope Sixtus IV wanted to enlarge the *Cappella Magna* for he noticed that that Sanctuary was not worthy of that importance which the Sacrii Palazzi had and ordered John De Dolci who was Prefect and Architect of the Vatican from the time of Paul II to make a design for the new Chapel at present called the Sixtine.

It seems that Baccio Pintelli took part in the direction of the works with this artist and many would attribute the construction of the Chapel to this latter unmindful of De Dolci who also was of so much importance at the renaissance era.

The building of the Chapel was carried out with such speed, for the Pope desired to hold there the grand ceremonies on the anniversary of his coronation which took place on the 24th August, and for the purpose of holding a celebration on that occasion His Holiness promised 50 ducats to every artist so that from the 29th of October 1481 the whole building might be finished by the 13th March 1482.

It is to be noticed consequently that even though carried out with such speed nothing was neglected to render the construction grand and complete since we must bear in mind that the Chapel was built to serve two proposes, i. e. for a Sanctuary within and a fortress without, for in those ages and especially that

of the XIV century there was danger from a foreign invasion and of attacks from the Romans themselves especially after the Conclaves, when according to their ways the people might appropriate to themselves all that which belonged to the Cardinal elected, so the Pope imposed upon all the Patrician families and also upon himself, i. e. the fortification of their edifices.

The Sixtine Chapel consequently was fortified on the outside with walls of such solid construction as to make it appear a complete fortification as it had on the sides huge walls whilst on the ground floor were windows and doors fortified by strong bars of iron, on the floor above there was and at present exists the passage to the Chapel and above it a fortress of battlements which may now still be seen from the stanza of the Immacolata.

Some time later the battlements which were wider and wider extended into the interior the soldiers could fix up their war implements when danger menaced them and these were covered with a roofing that the soldiers on sentinel guard might have sufficient space for action.

Pope Alexander VI set apart these rooms as prisons and it is thought that as prisoners were imprisoned Cardinals Orsini and Colonna who suffered from the summer heat.

The interior of the Chapel.

The Sixtine Chapel which is 200 metres long and 13.60 broad is divided into three compartments viz: The Hall, the Choir School, and the Presbytery.

Pope Sixtus IV wanted to copy these divisions from the earliest Christian Basilicas (as for example the church of Mary Antiqua in the Roman Forum) and in fact on entering the Chapel by the *Sala Regia* a platform is to be seen somewhat elevated, and at the end of this a lofty fence; here is the place for the laity and diplomats on the occasion of high ceremonies (Aula). On descending three steps a square is to be seen with stone banks around, a magnificent pavement in mosaic (opus Alexandrinum) and to the right about two metres in height is a magnificent cathedral or loggia (Schola Cantorum) set there for the Cardinals and singers, then at the end on ascending four steps is to be seen an open space rather narrower on one side, lengthened for the accomodation of the Papal throne thus forming the Chapel properly called the Presbyter (Presbiterium) with altar in the centre.

The frescoes too on the walls are divided into three parts the 1st below with painted curtains and pilaster, where was hung the Raphael tapestries, the second part with the same, half pillars in colour which divide the painted figurings of the new and old testaments, the upper part with niches painted with figures of various popes; the same arrangements may be in part seen in the St. Urbano Church on the Appian way which gives an idea as though it were copied entirely from it in the Sixtine Chapel as idea of the ancient churches.

The principal entrance as seen from the *Sala Regia* is one of the best works idealised by Mino da Fiesole and executed by his scholar Antoniazio Romano, the fence or lattice work within which separates the Hall from the Choir school and the singers compartment are by the same artists but the roofing of the interior

room of the singers compartment is a work of the time of Gregory XIII.

Near the altar to the right is to be seen a small window which was made to open by Julius II for the purpose of looking from a neighbouring room which he had constructed to see what happened in the Chapel during his absence and near to the same room there was a fire place where the soldiers boiled oil and water to throw down from the top of the Chapel upon the heads of the assailers.

Mediaeval history is therefore awful in its stories as well in politics as in its wars; and as interesting as the ancient Roman History. Many memorials take us from the XIII to the XV century until we come to the sack of Rome by the Bourbons, times when men of power fearless neither of human nor divine vengeance trod under their feet all laws and civilisation so far as to force the Popes to fortify their Chapels consecrated to the Redeemer of Sinners.

Around the walls of the chapel are six scenes from the life of Moses to the left, and six scenes from the life of Jesus to the right, we begin from the 1.st picture to the left of the entrance which represents:

The interview with Joshua and Moses' testament by Signorelli.

Signorelli was called to Rome to paint in the Sixtine Chapel and with the help of his pupils Filippino Lippi and Bartolomeo Della Gatta he produced this representation as the result of a challenge in competition with the other masters of art.

Certainly he made a long study of history and the picture being the richest and most abounding in figures is considered to be one of the very best.

The landscape is a beautiful mountainous idyl; in the middle is to be seen the lofty mountain Nebo on the top of which is a graceful Angel with wings distended, having the appearance of being in flight although the feet rest on the ground.

This Angel points to Moses and shows the promised land putting his right hand on Moses' shoulder, who bows down and gazes towards a land far away.

A very high tree shadows Moses and the Angel and on the right of this is Moses again walking downhill with the help of his stick: (perhaps he has taken leave of the Angel after having seen the promised land).

To the left of the picture is a hill and yonder is to be seen two mountains while amid a City, with its towers and domes, is depicted a wide flowing river which bathes the whole scenery so far as the mountain of Nebo.

To the right is a rocky mass of tomblike stones, and beneath two slender trees is to be seen the dead body of Moses in a linen shroud with men and women around in deep grief.

The weather in the foreground seems close and stuffy but far beyond is the sun shining brightly over the promised land.

In the foreground in the corner to the left is Moses enthroned reading his will and in front of him are two packages opened, in one is the manna, in the other are the tables of the law whilst around him stands a great crowd in mediaeval costume which shows them to be all portraits of Sixtus courtiers, unfortunately many of these are now unknown.

In the corner to the left of Moses' throne, is a beautiful young man with flowing locks of hair (one of the ideal portraits by Signorelli) near him is Signorelli himself who seems to be a man of forty years of age and beside him is the portrait of his pupil Filippino Lippi who seems proud of his good career, and near this is a Dominican monk believed to be the « Magister Sacrii Palatii of Sixtus », or the bishop who censured bad preachings.

At the other side of the throne sitting on the ground and near her husband is a handsome woman seated in view of her sleeping child, (a beautiful creation of Signorelli) then two boys over which is a graceful figure of a woman with a child on her shoulders trying to get a glance from her mother. (1)

Near this on the right is a young man on his back with a devise in large characters (Tout-à-droit) this is thought to be one of the Princes Sforza, the old man close by being his father,

Below is a stout naked figure which forms the centre of the whole picture, and is emblematic of the origin of Levi; it is the finest masterpiece, and beside this are two fine profile portraits looking to the left by Signorelli, and the other looking to the right by Della Gatta.

In the right corner of the picture is the second group, in the foreground, Joshua a man of middle age with a gold band around the head is kneeling down and receives from Moses the wand, in the background Si-

(1) Steinman thinks that this woman and the two children below were painted by Fra Bartolomeo Della Gatta.

gnorelli is again represented with bushy hair and black cap, while over the shoulder of the old Moses is a Camaldolesian monk with reddish beard who bears a musical instrument at his breast:

It is a true portrait of Don Bartolomeo Della Gatta Prior of the Camaldolesi monks who not only was one of the best painters but even one of the best organists and musicians. (1)

The punishment of Kora, Dathan and Abiram by Botticelli.

This is Botticelli's grandest monumental work, and there is none of the painters of the Sixtine Chapel who was so inspired by the ruins of Rome as he.

The figuration is divided into three parts; there is to be seen the arch of Constantine in the middle, and the ruins of Septimius Severus' Palace on the Palatine hill known as the Septizonium on the left with its orders of columns still extant in the 15th century.

The arch is in full detail with bas-reliefs in grey, shadowed with gold, bearing over the central gate the inscription: *Nemo sibi assumat honorem nisi vocatus a Deo tanquam Aron.*

In front of the arch (where the Meta Sudans should be) is the altar (2) with Moses and Aaron who have the

(1) The instrument is a strange kind of flute resembling a tube an invention of Della Gatta by means of which he produced strange notes.

(2) Perhaps a copy of the well in the middle of the church of St Praxedes in Rome.

resemblance of two brothers, but Aaron has over his flowing hair in curls a white linen covering, braided with gold, surmounted by a tiara, he has got the vase of incense (which he is waving to and fro) origin of the Presbytery, while Moses bareheaded has a more ideal face, (this figure is one of Botticelli's masterpieces). (1)

Before the altar the earth opens wide and Dathan and Abiram are in the act of falling, one with his hand over his head, the other with arms uplifted as though drawn down by an internal and invisible force.

In the right corner Eldad and Medad (2) on a cloud are calmly looking on; Moses being again represented with wand in the left hand, whilst the right he raises to give a blessing.

In the background is a fine landscape; far on the horizon the light discloses a strip of water with signs of a strongly fortified harbour and four ships sailing with the Florentine flag hoisted; symbolizing two of the fifteen ships sent by Florence to the Pope against the Turks.

Then in the left corner is a crowd with Moses again commanding a man to be stoned, who is at once re-

(1) Vasari writes about this figure: On the face of Moses is to be observed a nervous trembling; the lips moving; the eyes beaming at whose glance a fellow priest falls on his knees with his head in the sand in act of devotion, while others cover their faces.

(2) Eldad and Medad are with monk's dresses emblematical of St Francis and St Dominic's vestments, for Enrico Iustatori General of the Domenicans and Gratiadei of the Franciscans, overpowered Zamametic the schismatic in the counsel of 1483.

cognised as a blasphemer; this reprobate is in the act of trying to prevent a young man from throwing a stone at him; the dress has no resemblance to that of Hebrew fancy, but of a bishop with a skin on the shoulders like the bishops of the 14th century for Botticelli immortalized in him Andrea Zammometric the learned Bishop of Krain. (1)

Behind in a circle are 8 portraits of remarkable personages and above Moses is the artists own portait with characteristic arched nose, his hair on the forehead and black cap, near in the corner is the priest Clement Grosso Della Rovere nephew of Pope Sixtus the 4th who like his uncle had in that year become a Franciscan monk.

Right opposite are to be seen an old and a young man the first being dressed in black, the youth in light grey brocaded dress, a few curls and violet head covering, the old man is the portrait of Pomponius Letus chief of the Roman Academy, amateur of Archæology, who spent his life in researches after antiquity, and held in his house the Christian-pagan ceremonies of the foundation of Rome: the young man is Alexander Farnese of fifteen years of age one of Pomponius' pupils who later on account of his great knowledge became Pope Paul 3rd.

(1) The portrait of Zammometric was here introduced as the blasphemer, because he originated a schism in 1483 for opposing the power of the Popes denying that the Pope could release souls from Purgatory.

The whole picture is therefore emblematical of the triumph of the Church over Zammometric, showing the reason why the triumphal arch of Constantine was represented.

The law of Moses on Mount Sinaï.

This picture is the last work of Cosimo Roselli and his master-piece which pleased the Pope on account of its colour and the mass of gold laid thereon.

The landscape is surcharged and appears to have been painted by Piero a pupil of Rosselli.

In the middle is Mount Sinaï whereon Moses kneeling receives from God the tables of the law, from long repose he lets fall his cloak and two angels in praying attitude stand near him.

Cherubim heads are to be seen in the clouds surrounding the almighty who sends forth resplendent rays of gilded light over the trees which surround the mountain.

About half way up near the Divine mountain a little distant from Moses, Joshua is to be seen calmly asleep during the forty days and forty nights that God holds conversation with Moses.

At the foot of the mountain is the worship of the golden calf, this has been so arranged that at first sight it seems to excite in Moses disgust, not only the aspect of worship but also the youthful band dancing in jubilee around the altar.

Quite to the right is to be seen a group of four persons which is undoubtedly four portraits of the courtiers of Pope Sixtus IV, and the most noteworthy is the youth with a gold chain decorated with pearls. He is one of the family of the Della Rovere.

Beneath the rocks is the chief subject of adoration; on a high pedestal is set up the golden calf whilst around stand a crowd playing on instruments of a primitive nature. To the right and left the idol worshippers kneel and bow their heads.

Before the altar are two men kneeling, with gold fringed mantels in oak leaves and as the oak is the papal armo-nial-bearings of Sixtus IV so it is to be believed that those two personages may have also belonged to the Della Rovere family, and in the middle grouped together with other worshippers is recognisable Aaron, from his high pointed hat.

To the right above these is a representation of the punishment not precisely as the Bible describes it, but rather ideal, for Rosselli figures Moses in company with Joshua who whilst he pronounces the sentence of death upon the worshippers, many armed men dart forward to obey his command.

Thus the picture is divided into four parts representing: the law given by God to Moses, the confidence of the people, Moses' wrath and in fine the punishment.

The passage of the Red sea by Cosimo Rosselli (1).

Cosimo Rosselli was at work on painting this picture in the year 1482 when a great event happened.

The civil war between the Orsini and the Colonnas again kindled, forming throughout Italy two parties and while the Pope sided with the Orsini, a league was made with the Venetians, whilst the cities of Naples, Milan, Ferrara and Florence made alliance with the Colonnas against the Church.

(1) Vasari tells us how Rosselli having shadowed everything with gold met the satisfaction of Sixtus who preferred him to the other artists and those who before laughed at his golden daubs were in their turn ridiculed.

The commander-in-chief of the Venetians was Girolamo Riario, the party opposing being the archduke Frederic of Urbino.

The Venetians first started the outbreak and while the troops were engaged in battle, Alphonso of Calabria son of the king of Naples threatened to invade the Papal territory.

The Colonnas helped Alphonso who had in view the patrimony of St Peter, when Sixtus asked help of the confederate troops from Venice.

The Romans were seized with fear because the help expected did not come, but the Venetian troops arrived in Rome by surprise, whereupon the Pope blessed them in St Peter's square on the 15th of August and soon afterwards started a war with Alphonso with as generals Virginio Orsini and Roberto Malatesta.

After many attacks at Genzano and Nettuno, (two towns near Rome) the troops after having fought in severe conflict found themselves forced to retire to Campo morto. (A town between).

The night fell upon them without anything decided being come to, when a great storm descended upon the Neapolitan king, whereupon the Pope's troops attacked violently their enemies, who could not withstand the rain and the combatants; thus the same Alphonso was obliged to fly so as not to fall into the enemy's hands, and thereupon set sail in his father's fleet.

The generals Orsini and Malatesta met with a splendid triumph in Rome, the prisoners being obliged to walk with bowed heads, while Orsini drew the Neapolitan flag through the dust of the Roman streets.

By Papal order Cosimo Rosselli had to immortalise this battle of Campomorto in his picture and to re

present the storm and rain which caused the Neapolitan defeat.

So on the background to the left is to be seen a fortified city with Gothic bell towers over which heavy clouds are pouring down rain during a stormy night, and the troops meet with a watery grave in great confusion, while quite in the foreground on a white horse is the same King Alphonse of Calabria with a dolorous aspect. (1)

A column in the middle in imitation of the column of fire divides this subject from the Israelites who are grouped on the right where the weather appears quite clear.

Here is a beautiful hill with trees, in the foreground the ideal figure of Moses at whose feet Miriam a handsome girl on her knees prays whilst Aaron also kneeling renders thanks to Moses.

Near Moses on the left are the portraits of Virginio Orsini and Roberto Malatesta the two triumph bearers and amongst the prelates are portraits of heroes of the battle of Campomorto in warrior costume.

Though the representation symbolical as historical was very difficult, the artist succeeded in correctly representing the biblical legend which is demonstrated in the figure of Miriam, Aaron's sister and by Aaron in his thanksgiving prayer, the historical story is demonstrated by the rain to symbolise that as the column of fire saved the Israelites so the rain saved the Church from the Neapolitan troops.

(1) Represented for Pharaoh.

Moses in his youth by Botticelli.

Botticelli in this picture in representing the whole history of the youthful days of Moses figured in the centre of the composition Moses, releasing the daughters of Jethro from the shepherds and waters their flocks.

Then in the middle of the picture Moses is to be seen clothed in a yellow vestment and green cloak and in front of him in the act of rendering thanks are the two daughters of Jethro in fantastic costumes and sheep skins and well-laced clothing whilst fruit and leaves adorn the body like a girdle. These two figures are charming with fair flowing locks of hair falling upon the shoulders and the girl in the foreground who looks fixedly upon Moses is that same Zipporah he choses as a wife.

Starting from the central group above described the picture is divided into three parts:

The first is a beautiful town in Egypt, the second a wood and the third again in Egypt.

To the left in consequence Moses is to be seen killing with his sword the Egyptian who has beaten a Jew.

A little farther in the background is Moses flying into the desert with head bent down to escape Pharoah, who is in search of him to kill him.

To the left in the background Moses is to be seen who at the call of God takes off his shoes and on the other side in the burning bush Moses converses with God, then a little farther below in the background Moses is to be seen leading the people of Israel; he no longer uses the stick or shepherds, crook but the wand of command and behind him is Zipporah with his sons Gerson and Eleazar

amongst these is recognisable Aaron with his long beard, full lips and fire flashing eyes.

This is the only picture in this chapel which exhibits no personal figure and presents no allusion to the politics of the time of Sixtus IV.

**The journey of Moses and Zipporah
into Egypt
and the circumcision by Pinturicchio and Perugino.**

Perugino and Pinturicchio painted this picture together, but Pinturicchio, who was then 24 years of age gave to the landscape a character rather ideal.

In the history of the Exodus it is stated that the traditional account was at the foot of a mountain, but Pinturicchio, who was very fond of representing studies after Nature, here painted wide extending green fields and beautiful mountains, without troubling himself about the historical account.

In the middle is a mountain whose top is shadowed in gold, and there is to be seen a road in zig-zag downwards, a little farther to the left are two beautiful trees, one of which is like a crown-topped pine, behind are the towers of a city whilst far away and around are other hills in keeping with each other.

The sky looks dark and exhibits a melancholy aspect as huge clouds hide the sunlight; on the horizon alone is to be seen a white brilliancy united with dust and smokey vapours.

On the right beyond are green bushes in an extensive field where goats and sheep are grazing and shepherds merrily playing and dancing: this is only an artistic whim which all the artists of the 14th century indulged in.

The representation of the journey and circumcision is divided into three groups; in the middle at the foot of the mountain is to be seen the departure of Moses from his step-father Jethro; Moses wears a fine green mantle and offers his hand to the Midian priest as if to say: Go in peace.

Near is Zipporah taking leave of her mother whom she embraces, and the maid is ready to start with Gerson, Moses's son, in her arms, with also a big golden vase on the head whilst her guide gives a sign with her hand to the other boy Elisier, bidding him wish good-bye to his grand-mother.

To the right in the foreground we see the travellers again at the moment in which the angel of God with drawn sword comes towards Moses, and seizes him gently by the collar.

The maid with the golden vase has left the boy who takes hold of his mother's finger, better experiencing than the others the influence of the miracle and with flegmatic pathos, whilst gracefully bowing his head, he participates with his open hands the apparition of the angel to the maids.

The elder boy with his hand on his breast is not afraid of the angel but stands in the act of adoration.

The second maid in the middle has her head in a bowing attitude, due to the weight of the heavy package she holds upon her veiled head, and behind her is the suite of the caravan driving two camels, one of which

has an ape on its back whilst amongst the crowd are to be seen many papal portraits, the courtiers of Sixtus IV whom it is impossible to recognize; but the round face between Moses and Zipporah which is the portrait of Verrocchio, as is to be seen in many of the other pictures of Perugino at the Uffizi Gallery in Florence.

The third group to the left is more interesting in the contrast of the figures painted by both master and pupil.

The angel in this group was not only the design of Perugino but the colouring also is due to him.

In the figure of Moses is to be found wanting the wand of office.

Zipporah's cloak is red (while her servants' are green) and is fixed as usual, with the exception, that instead of its being on the right, it is on the left shoulder.

The servant with the gold vase on her head is a subject which succeeded always with Perugino, the vestment is as light as a veil, the colouring as delicate as artist could fancy, whilst the fair and facial appearance well compares with all the other figurings.

The female figures scarcely set their foot on the ground, like the spring of Botticelli, whilst the angel plants her foot firmly: these are the wonderful pictures which Perugino ever depicts.

Pinturicchio painted in this group a few heads only and there is to be seen a group in profile of young men, and behind the one with his right hand raised, is an old bearded figure. One especial characteristic of these faces is in the upper lip which is swollen giving a Moorish appearance, and the arrangement of the hair in cold tints exhibits the style of Perugino.

**Following on the right near the altar is
The Baptism of Christ by Pinturicchio.**

Pinturicchio painted here a splendid landscape after Nature and made a good copy of the river Tiber from Ponte Molle, situated two miles outside the Popolo gate in Rome.

In the foreground is a large valley flooded by the Tiber, while in the background rises a big rocky mountain (perhaps a copy of Monte Mario); in the middle of which, is a city having as its gate the Triumphal arch of Costantine, a little to the right is a light but lofty bell tower and the gigantic porticoes of the Pantheon, whilst far beyond is to be seen the massive wall of the Colosseum.

This landscape is the best ever painted in the Papal Palace, but unfortunately the worst preserved.

In the middle of the painting, the Baptist is pouring water on Jesus, a figure stiff and rigid but of great artistic value on account of the drooping hair of Jesus that without doubt was painted by Perugino.

To the right of the painting many grouped figures of smaller dimensions exhibit Jesus and John preaching and calling the people together, who fall on their knees.

To the left is another crowd and Jesus is to be seen again announcing the new Gospel. Finally high up is a crowd of Cherub heads where is to be seen God the Father with a balance in his hand and two flying Angels after the manner of Pinturicchio.

The Temptation of Jesus by Botticelli.

Botticelli divided the background into three parts viz: The forest, the temple, and the mountain.

At the foot of the hill is idealistically represented the City of Assisi (1) with its church dedicated to St. Francis and the city-gate behind, where is to be seen Mount Subasio surrounded with oak trees (2).

Almost in the middle of this is a representation of the first temptation. Jesus goes out of the City-gate followed by Angels to come in contact with Satan. Near by, we see Jesus with Satan in the wood with a black mantle over his shoulders; he has bat - wings and bears a long pilgrim's stick in his hand, and with a pendant rosary at his breast to charm by dissimulation the Saviour Jesus.

He stands pointing out with his finger a large stone as though he would say to Jesus: if thou art the son of God change this stone into bread.

The second temptation is represented right in the centre of the background.

On the summit of a temple of the *renaissance* period (3) a round tower is to be seen where Satan is with Jesus. Satan points with his finger downwards as though he would say: - If thou art the Son of God, cast thyself down that the Angels spread their wings lest thou hurt thyself; - but Jesus folds his hands over

(1) The City of Assisi was chosen by Botticelli as symbol that Pope Sixtus IV was of the Franciscan order.

(2) The oak tree is one of the badges in the armorial bearings of Sixtus.

(3) Botticelli has copied for this temple the façade of St. Spirito Hospital which still stands at the beginning of the street leading to St. Peter's near Castle St. Angelo. This charitable hospital was built at Sixtus IV's expense.

his breast and opens his mouth to give a response: - Thou shouldst not tempt God.

The third temptation is to be seen represented on the left. Satan from the top of a very high mountain shows to Jesus all the beauty and wealth of the whole world and says: - I will give thee all this if thou wilt worship me: - but Jesus in reply answers: - Be gone Satan etc. Jesus is this time represented in wrath whilst on his face is an expression of sorrow rather than admiration.

The Devil is overpowered and throws away the rosary and stick, spreads his mantle to expose his horrible form and hurls himself down the Abyss (1).

A little farther on, we see a table laid with a flask of wine and bread set by Angels before Jesus who after the 40 days trial is hungry.

In the dire temptation and trial, Jesus overcomes Satan; and a bevy of Angels wait to accompany Jesus to the City.

In the foreground of the picture in larger dimension, the healing of the leper is represented. This has nothing whatever to do with the temptation, as it exhibits only the sacrifice of Moses' atonement for Jesus was accustomed to say after the trial with Satan: - Go and sacrifice in accordance with the commands of Moses (2).

(1) These two figures merit special attention on account of their dramatic composition.

(2) This representation really seems to bear reference to the victory of the Franciscans over the Domenicans. As to the dispute over this, according to the Bible, Sixtus sided with the Franciscans, Botticelli was fond of representing in his picture the sacrifice explained by the Pope.

The artist thought that this representation, as it is right opposite

This representation of the sacrifice is one of the rarest. Beneath the temple stands the altar which (quite in the background) is a chimney with a large cauldron (over the fire of cedar wood) which boils and gives forth a vapour rising above the altar, and whilst many lepers, who are represented with dolourous aspect, approach the altar; others fall on their knees to render thanks to God.

To the right we see a woman hurrying with all speed to the altar with a terracotta vase on her head within which are two fowls for sacrifice.

In front of the altar we see the high-priest sacrificing, whilst a young man, in a white dress which falls in ample folds over a blue gown, walks forward bearing a golden vase containing the fowl's blood wherein a sprig of hyssop has been immersed.

The high-priest is dressed in the vestments of Aaron, the tiara being noticeable, but little idealistic, as there appears an oak — tree emblematic of Sixtus the IV, painted in the middle.

There is to be observed behind the figure of the young verger vested in white linen, a young lady bearing a bundle of wood for the altar — fire, who has the appearance of a Judith. Near her is a fine looking boy carrying two doves in his raised garment. This is posed with grace, as he raises his little hand to protect them against a serpent which endeavours to entice them within its grasp.

to the throne, might have been pleasing to His Holiness to bring to his remembrance his great theological victory at any time he officiated in the Sixtine Chapel.

This graceful figure was evidently copied from the old statuette representing a girl protecting a dove from the charms of a serpent, one of the masterpieces extant in the Capitoline Museum in Rome.

Jesus' call to the Apostles by Ghirlandaio.

Ghirlandaio represented faithfully the text of the Bible with simplicity of idea.

On the right and left of the landscape he painted two rocky mountains resembling two pillars supporting the green hills near, whilst between these are to be seen two strongly built cities with buildings in red bricks. The shore of the Galilean sea winds in its course round these hills like a river; a few boats add life to the tranquil water, whilst in the air many falcons are to be seen flying, one of which has caught a wild ant.

Had Ghirlandaio painted a clear atmosphere, this landscape would have been the greatest masterpiece ever painted, but the idea of depicting close weather, a scirocco, has spoilt every thing and made the air appear grey, untransparent, heavy, and the sea — water a dead motionless and cold mass.

The mountains which the Umbrian school gave the beautiful blue colour in the foreground with a grey colour in the background is not to be seen here.

To the right under the rock, the Redeemer in tranquillity, the right hand raised in benediction calls to Peter and Andrew, who are in their boat.

To the left of the picture. Jesus is to be seen again calling James and John, who are far off in a boat with their father Zebedee; Zebedee pushes with the oar

the boat towards the shore that his sons may follow Jesus, and join Peter and Andrew that have already landed and walk by the Redeemer.

In the middle of the picture is a third representation. Simple and grand is here the ideal figure of Jesus with a kind look of mildness coupled with sternness, his mouth being slightly open to indicate that He is on the point of speaking (1).

Peter and Andrew, one with hands crossed, the other folded, form marvellous pictures (2) especially Peter's face, which exhibits an expression of thanksgiving with seeming tears in his eyes.

The space on both sides of Jesus is much grouped to satisfy the Pope's wish, who desired Ghirlandaio to paint there the portraits of illustrious personages.

The old man with black hair behind Jesus is supposed to represent Nerone Diotisalvi, who exiled from Florence died in Rome at a very old age. The other old man who comes next is an ideal study of the artist, and in particular is also the group of women around, for it seems that for the painting Ghirlandaio used the same model.

On the left of the painting in a narrow space, and lined with careless art are the portraits of the Florentine ambassadors; the first, who seems cross, and is bare-headed in attitude of prayer is the ambassador's leader Francis Soderini, whilst the layman near him,

(1) This ideal head has not been surpassed either by Perugino nor Botticelli.

(2) Notice the peculiar study in the hands.

with scarlet mantle and cap is Guid'Antonio Vespucci a celebrated doctor-in-law.

The old man with a reddish face is John Argiropolus a learned Greek, interpreter of Aristotle's works, who lived in Florence, being called there by the great curator of science Cosimo De Medici; another typical face is that of the bearded man on the left of him which is the portrait of the Florentine patrician John Tornabuoni, the master of the treasury of Sixtus the IV and representative in Rome of the Medicean bank (1).

In front of Tornabuoni (2) stands his young son Lawrence a fine and amiable boy of eleven years of age, whose fate is well known; he suffered death by decapitation on the 21st August 1497 for having tried to bring about the return of the Medici to Florence.

Other two boys are here depicted but unfortunately have remained unknown.

A special notice merit a group descending the hill; two aged men are conversing with animation, above which is a young man, who has a sad expression (like

(1) On the 25th november 1480 came into Rome 12 ambassadors from Florence to make peace with the Pope amongst them were: Louis Guicciardini, Guido Antonio Vespucci, Thomas Degli Albizzi, Gino Capponi, John Tornabuoni, Anthony De Medici.

Their leader was Francis Soderini, Bishop of Florence who was afterwards created Cardinal of the Santo Collegio.

They were received at the Grand Concistory in the Vatican and signed the articles of Peace.

(2) John Tornabuoni was also Ghirlandaio's protector.

that of an Antinous) on his face rounded with fine and delicate hair, and finally the other youth who comes out of the wood and points up to the falcon which has seized the wild ant.

The sermon of Christ by Pier Cosimo Rosselli.

The landscape of this picture is very remarkable, in the middle rises a rocky mountain having on its top a building with a gothic bell-tower surrounded on the right and left by green bushy groves.

To the right of the picture a stream flows calmly below the hill and we see near, a city with towers and the fine façade of a temple, that should be the temple at Jerusalem, but it is Italian in its style, as Rosselli liked to copy (for the City of Jerusalem) a fortified Italian town.

The sky was light blue, but now has become obscured, and was shadowed in gold making it of interest, Rosselli being the first painter of the XIV century who painted the rays of the sun in gold, taking his idea from that golden hue, which the sun descending from the mountain spreads over the laurel trees at sunset.

On the left rather high up is the head of a Wind-God who blows the clouds in a direction to cover the sun, and birds fly one against the other.

Below the landscape, almost in the middle is Christ, with hands open, wearing a wide-spread mantle with large folds over a red robe; this idea appears unnatural, for it looks like a robe put over a manikin and very cumbrous; the expression of the face encircled

with delicate curls is rigid, the mouth is hermetically closed, though Christ might be speaking (1).

Around Christ are grouped his young disciples; but better preserved is the group of women around the hillt

Quite in the foreground are two figures who do not listen to the Sermon, one, turning his back, has a full grey beard, a long mantle with a hood like a veil over his head, and from the shoulders hang a golden collar; this is Peter Zacosta, the Grand Master of the Jerusalemite order who died in 1465 and whose funeral rites were celebrated with great pomp in St. Peter's (2).

His companion who is older but beardless and with short hair is Giacobbe of Almedia, knight of Rhodes, and behind him is a bareheaded monk kneeling down; which is the portrait of the painter who painted himself with great care. From the bright glare of his eyes it can be very well seen how he looked at himself in the glass.

(1) The Ghirlandaio's Christ is full of stern and manly strength; Perugino characterised it with dignity and calmness; Botticelli depicted the Redeemer with a shadow of melancholy, but Rosselli alone improperly set a dark harshness over the Divine expression.

(2) The Jerusalemite order was very remarkable at the time of Sixtus IV, as an order of heroes against the Turks in the island of Rhodes. On the 12th April 1465 in Rome came the news that two Portuguese ships of the knight of Rhodes had captured two pirate ships on their way to Rhodes.

The victory was assigned to Jacob of Almedia who was wounded in the throat and was received shortly afterwards by the Pope together with his brother ambassador.

This is the reason why Rosselli painted Almedia and his brother talking together.

A very rare figure is the woman in the right corner; she wears a red dress, a light blue mantle and across her breast is a white linen vest braided in gold, the sleeves of which are set with pearls, her hands are covered with golden rings, and her head with a blue veil fastened by a golden diadem with pearls and a large brilliant gem in the centre.

No Italian woman was ever painted in the XIV century with a veil portraying a dolourous expression, from which it is quite evident that the portrait is that of Charlotte of Lusignano Queen of Cyprus and the male figure near her in French costume is her unfortunate husband Ludvig of Savoy (1).

To the left is an interesting group of Sixtus' courtiers, in the middle of which is Christ again surrounded by

(1) Charlotte of Lusignano on the 3th of June 1475 was driven out of Jerusalem and for a second time came to Europe begging succour of the Pope against the proud Catherina Cornaro of Venice who with her husband had usurped her father's throne.

For fourteen years had the unfortunate queen of Cyprus wandered through the world, but neither the Pope, nor the heroic knights of Rhodes, nor the relations of Savoy could lend help against the powerful Venetians.

So in 1475 her husband was taken prisoner and she was obliged to take refuge in the Eternal City aided by Pope Sixtus, who like his predecessor Pius II could do no better than grant her a small assignment with a small apartment in the Consersenti Palace at St. Peter's.

She died after much suffering in 1487 and the Pope, his court and the Roman people, paid her great homage, burying her in the Chapel of the Choir at St. Peter's.

Her tomb is now destroyed and of her and her husband nothing remain but their portraits in this picture.

his young disciples, and Peter who allows a young man afflicted with leprosy to kneel down, while near this is an old man with curled unmatted hair and beard who from his Greek appearance may be considered to be George Trapezunt, a native of Crete who died in Rome at the age of 90 years (1).

The Institution of the Priesthood by Perugino.

Though in the surrounding pictures, the subjects are represented as in a fable told to the children, here in this picture is to be seen a simplicity and grandness of idea.

While in the other pictures we see the tranquil valley where the shepherds graze their sheep, and especially opposite, in the passage of the Red sea, Moses directs the Israelites who listen to the predictions of the coming Redeemer, here our thought takes us to a large square in front of the Temple of Jerusalem.

On the horizon we see a small landscape with that blue sky tint of the Umbrian school, a few trees here and there, with two copies of the Arch of Costantine on each of which is a Latin inscription dictated by the learned Cardinal Platina :

IMMENSU SALAMO TEMPLUM TU HOC QUARTE SACRASTI
SIXTE OPIBUS DISPAR RELIGIONE PRIOR.

The mosaics, festoons and flowers on both arches give an impress of festivity to the whole picture.

(1) George Trapezunt was called in Rome from the time of Eugen IV and until the death of Sixtus IV acted as secretary and translator, as well as writer of books at the Vatican.

He was twice exiled from Rome and twice recalled on account of his great knowledge.

In the centre is the Temple of Jerusalem in renaissance style with dome and gilt roof a symbolism of the triumph of the Christian faith over the Jewish.

Upon a massive pedestal with four steps leading to the entrance, rises an octagonal temple almost like a Pantheon with a marble bench around; in front are many windows (eight on each side) and a gallery around the dome with gilt tiles.

It has four entrances and two porticoes forming thus one of the most beautiful temples of the Renaissance, and also as fine is the large square around it paved with large flagstones.

In the background to the right, the tribute paid by Jesus to the Roman soldiers is represented, but the figures too small in proportion show as a certainty that they were painted by Perugino's pupils. Around Christ are the warriors with spears and sheathed swords as though facing an enemy; Christ's followers are approaching with great strides, while on the left we see a young man throwing stones at Christ and the Pharisee propped on his stick.

Faithful to history Perugino painted in the foreground Judas with black hair, as origin of the treason, and Jesus peaceful and mild without any expression of excitement; he wears a green mantle with large folds, his figure is high and slender and with statuary dignity he hands the keys to St. Peter (1).

Peter with his white hair is the personification of obedience and confidence in God, in adoration of whose goodness he falls on his knees, and as if the eye might

(1) The curled hair falling on his shoulders is a characteristic of Perugino.

not be thought to express too much, Perugino set one hand on his heart and the other in the act of receiving the keys (1).

The other disciples are placed in the form of a triangle. Immediately behind Christ is Andrew with his flowing beard and green mantle looking at his brother while his companion behind him has his arms crossed over his breast. Judas almost alone gives a malignant look at Jesus, with his hand on his purse to rattle the money, and near him is a beautiful ideal figure with golden hair one of Perugino's fine creations.

Quite in the right corner is the figure of a proud young man with his left hand on the hilt of his sword and a small cap over his long bushy hair, he wears a green jacket braided in gold and an artistically worked collar around the neck. It is the portrait of Alphonso of Calabria, son of the king of Naples (2).

To the left behind Peter is the fine figure of St. John, he wears a dark green mantle adorned with gold, in

(1) This figure exhibiting thanks for a superior force falls on his knees. It represents a bald-headed old man with a youthful heart, full of spirit who takes upon himself the burden of the difficult terrestrial task.

This is the best figure that Perugino ever painted.

The golden key and the silver key have gone down as a symbolism explained by Dante and by St. Thomas Aquinas also: The golden key signifies the supreme power of the Judgment, the silver one the discerning knowledge of the Judgment.

(2) In the middle ages very often the enemy of to-day becomes the best friend to morrow, so Alphonso of Calabria who had been painted by Botticelli as Pharaoh in the crossing of the Red sea, was portrayed here as a friend of the Church and among the Apostles.

the left hand he holds a scroll, and keeps his right on his breast, his beautiful head painted with hair full of curls is a little bent to one side, he looks at Jesus and his lips half opened seems to be saying to Jesus at that moment: — Thou givest him the keys of the Celestial Empire. Thou givest him power both in heaven and on earth, but I will have the most honorable and saintly present: Thy love.

Perugino could not have characterised this glorious image better.

Behind St. John is a venerable old man and further behind is Perugino's own portrait. His full genial face, his double chin, his black cap over his full flowing hair and the deep and bright glance of his blue eyes give the impress that he painted it himself from a looking glass.

At last in the corner is the portrait of Giovannino De Dolci, the architect of the Chapel: his bold and intelligent eyes, the energy exhibited in the mouth betrays an impression of a man accustomed to receive orders. He wears a red mantle over a green coat and with one hand holds the squaring measure, with the other gives orders to his pupil Luca Paccioli, who is beside him holding in his hand a circle (1).

The last Supper by Pier Cosimo Rosselli.

The painted hall in the background of this picture is like one of the majestic Florentine Palaces of the

(1) These two figures have been characterised by Perugino with their professional instruments, because Melozzo da Forlì, a celebrated painter used to say of them: — With the squaring measure and with the circle they carry out the most marvellous works.

XIV century full of figurations; the roof with golden studs stands on profile pilaster supports and in the middle is the coat — of — arms of Sixtus IV.

The inside decoration resembles the end of a choir in a Gothic Church, the architrave is supported by side pillars with Corinthian capitals, and the minutiae details in all the friezes give a festive impression to the hall which with its open windows, and the doors on both sides and the round table has the appearance of a refectory.

In the middle of the table Jesus is to be seen with St Peter on the right and St Andrew (an old man with white beard) on the left, whilst John of fair aspect is to be seen in his usual place and on the side opposite is Judas.

Jesus is about to open his mouth to speak with the bread in one hand and the other raised for blessing, while the eyes of all the Apostles are directed towards Judas.

On the floor are to be seen very fine vessels that have nothing to do with the Eucharist, but symbolical of the washing of the feet, whilst on the right is a pretty dog on his hindlegs which seems to be Rosselli's dog, so affectionate to him in his studio; in both corners of the hall are four men in mediaeval costume represented as waiters with napkins on their shoulders, who perhaps are Rosselli's friends.

In the background through the windows are small pictures, that seem to be separate from the last supper as Rosselli was faithful to tradition and represented well in the background the historical account from Gethsemany to Golgotha in three pictures which are masterpieces, in so far as they are exhibited in different lights.

In the first window to the right is Jesus separated from his disciples who are asleep, and on his knees He receives from an Angel the chalice; it is night and the sky is obscure, illuminated only by the Angel.

In the middle window is clear daylight; we see the garden, the door of which is open. The treason scene is clearly depicted: Judas is kissing Jesus, near are the Roman soldiers, one of whom stands ready to set his hands upon Jesus who in great dignity stands motionless and gives a look towards his disciples. St Peter attacks Marcus who is weeping on the ground and cuts his ear off.

In the last window is the continuation of the scene. In the distance we see the towers and cupolas of Jerusalem and the street that from Gethsemany lead out as far as Golgotha, while in the left of the picture we see the Crucifixion; Christ is already dead but the two thieves in repentance look at him, around the crosses are soldiers on foot and on horseback while St Mary falls fainting to the ground.

The Popes.

Above the pictures representing the Epistle and the Gospel are to be seen the most ancient of the Popes within sham niches.

The Popes are painted with tiaras on their heads and with vestments of the XIV century with as ornaments to their dresses, decorations in coloured stucco.

Four of these, or rather three viz: St Peter, St Linus and St. Cletus were at the wall where now stands the Last Judgment, but they were destroyed by Michaelangelo.

*
* *

Beginning on the right, or on the side where is to be seen represented the Epistle: St. Anacletus by Ghirlandaio, St Alexander and St Telesphoros by Fra Diamante, St Pius and St Victor by Ghirlandaio, St Calliatus St Ponziano and St Fabiano by Rosselli, St Caio Dalmata by Ghirlandaio, St Sixtus II by Botticelli, St Felix by Ghirlandaio, St Marcellinus by Botticelli.

Following on to the left, beside the altar: St Clement by Ghirlandaio, St Evariste by Botticelli, St Sixtus I by Rosselli, St Iginus by Ghirlandaio, St Anicetus, St Zephirinus, St Urban and St Antero by Fra Diamante, St Cornelius and St Stephen by Botticelli, St Dionysius by Rosselli, St Eutichianus by Ghirlandaio, St Marcellus by Rosselli.

The Atlants.

After that Michaelangelo had painted the magnificent marble coloured pilasters ornamenting the large ceiling, it was necessary to fill up the pedestals with supporting bronze coloured figures of Atlants or River Gods, as wreath — bearers, which were believed some years ago to represent slaves; but as for the ribbons placed around their heads as emblems of victory, these must surely be Atlants, an idea taken from old architecture.

Michaelangelo a scrupulous observer of his contemporaries' art, always kept in observance the most beautiful of creation, and in the two first Atlants which he painted over the Prophet Joel, being influenced by a bas-relief by Donatello representing Diomedes stealing the Palladium (now in Palazzo Riccardi in Florence),

he reproduced exactly the position of that Diomede, but from the beauty of these two figures, it is quite certain that Michaelangelo made a peculiar study of the beauty of human form especially in the nudity of the body.

The figure of the Atlant over the Delphian Sibyl has the face destroyed, which is due to the explosion of a powder magazin in 1798, and was restored in 1904 by Principi and Cingolani. This youth holds on his left arm the garland which falls over his back and on his right arm he holds the ribbon of the medallion below; the other opposite to him has the same sad face of beautiful appearance.

The pair of Atlants over the Prophet Isaiah and the Sibyl Eritrea have a lighter colour and fair curls and bear only the upper ribbon of the medallion; these two are better preserved; the fair faces may be compared with the Grecian beauties, but they are represented with eyes exhibiting sorrow for Michaelangelo ravished by the beauty and muscular strength of the Laocoon group, (which was discovered in his time and now is extant in the Vatican Museum) posed this pair with nearly the same gesture of Laocoon's sons.

A huge wreath is suspended over the shoulder of the left Atlant, finishing in a horn of plenty scattering fruits, then it turns behind like a serpent as in the Laocoon group; this young man raises his right foot and puts it on the cornice, whilst the left leg slips down over the pedestal. His companion opposite raises his arm and like his brother tries to raise himself up to liberate himself from the inconvenient burden, but the pose of the body and the muscular system is equal to the marble Laocoon group.

In the last group over the Libyan Sibyl we see how Michaelangelo was influenced by another round basrelief of Donatello in the Palazzo Riccardi in Florence representing a shepherd seated upon a rock with a baby playing over his shoulders, but in these Atlants, the shepherd only is copied, they are not in profile but in full freedom and though without a baby, they keep their hands up as if to protect something.

All the Atlants are 20 in number, a complete museum of coloured bronze statues seated, which may be divided into three series: the group of four over the Prophet Joel and the Delphian Sibyl are turned one towards the other; the group of eight over the Prophets Isaiah and Ezekiel, and over the Sibyls Cuma and Eritrea have alltogether the same strength and beauty, but are placed in different positions; and the group of the last eight have on their faces an expression of heroic idealism, and form a plastic picture similar to the two figures of the Prophet and Sibyl underneath them (1).

These different figures, are a creation of beauty and strength, at which even the best painters trembled when they set about the restoration and which centuries flying have covered with a slight black veil.

The Medallions.

Between every two Atlants, or genii pillar supporters, and pendant from the garlands these hold, are large medallions of a bronze colour inaugurating the history

(1) It is worthy of note that the Atlant over the Persian Sibyl has in colouring the same muscles of the Vatican Torso of Hercules, the shadowing of which is superior to all the others.

of the old testament from the book of the kings to the killing of the Giant Goliath.

The first, near the deluge (a little destroyed) represents the killing of Abner, Saul's Captain by Joab, David's Captain.

The medallion is divided into two parts by a door behind which Joab is hidden in an inclining attitude and with a short sword in his hand; Abner is to be seen beyond the door turned half round with his head turned back as though he did not foresee his coming death.

The second medallion above Isaiah represents the death of Uraiah who is lying on the ground near Joab, whilst many warriors stand in a group around and a horse is to be seen as it were in profile in the background.

The third above the Cumean represents Nathan clad in pontifical garments with the tiara on his head in the act of blessing David who is on his knees before him with his crown on his head.

The fourth above Daniel is the figuration of the death of Absalom caused by Joab, Joab has shot an arrow from his chariot at Absalom and is in the act of throwing his body from the chariot down.

The fifth and last of this series represents Abraham's sacrifice.

In the second series to the left on entering are other five medallions which are those above the prophet Joel, the Sybil Eritrea and the prophet Ezekiel which represents the massacre of Ahab's race and the introduction of the religion of Baal in a dramatic composition.

The first above Joel with deeper gold shading and more deteriorated, represents the death of Jorah and

his son Ahab who was killed by an arrow from the bow of Jorah the new king of Israel and thrown into the field of Naboth.

The second above the Sybil Eritrea exhibits many horsemen with helmets and armed with sticks who make assault upon the column and statue of Baal.

The third above Ezekiel represents the slaughter of the parents, relations and priests of Ahab.

The fourth above the Persian muse represents the ascension of the Saviour, as the prophet Jonah predicts the resurrection of Christ, this medallion is the smallest as it is covered by the legs of the genii supporters and is to be seen only in the pictorial subjects.

The fifth and last represents the sacrifice of Isaac.

The creation of man.

In the middle of the vaulting from the entrance to the altar Michaelangelo has painted in 9 divisions the creation of man up to Noah's drunkenness in many divisions, but at a glance the visitors may view all the art of that great man, who gradually reduced to a more simple state the figures such that the eye might embrace the whole, without weariness and on comparing the height with the distance he so constructed the figures.

Above the entrance, small in proportion which increases in size gradually up to the end, and in the same way we view as in the first division above us, they are represented as grouped and many in number, and become diminished in the other divisions as in the flood where there are many figures; at Noah's sacrifice are reduced to the number of eight, in the expulsion six,

at Eve's creation three; at Adam's two, in the others one figure only but larger and it can be well understood that the last is the largest of all.

We will begin to give a description of the first subject above us when we enter the door which represents *Noah's drunkenness*.

The artist studied this subject extensively as it was his first attempt and the artistic excellence which he had to exhibit throughout his designs was here shown, besides the best idea of his, was to keep to tradition, as in the XIV and XV centuries Noah was represented as the type of sin, (in the same way as Trajan was the type of virtue), and the precursor of Christ as he was chanted in song by the Jews.

Noah is not to be seen here as in the other pictures lying on the ground, but on a bed formed of wooden beams and covered with a linen cloth and a cushion, half raised, he is supported by an immense cask which is behind him, he resembles a river-god, with a wearied head and his long beard hangs down upon his breast, his right arm is placed under his head and on the pillow whilst with his left he holds up his knee, he does not seem to be asleep but like a man who through drunkenness has fallen without having set his limbs in a right attitude. Near him are the stick and cup as though to indicate the wine drunk. Around the old man are the children, robust in form.

In the other pictures they are covered with cloaks or coats, here naked like the father.

Ham singing is in the foreground and points out with his hand the cup on the ground, the brother passing behind his back pushes him forward, whilst at the same time the third spreads his cloak to cover him.

It is a pity that this picture is somewhat damaged and it must be attentively viewed, but what poetry is to be seen in this painting?

In the second picture *the flood* human life, nature and vital motion are depicted, marvellous pictorial imagination that Michaelangelo alone could fancy.

In one corner is to be seen an old man on a mule putting his baby boy with paternal care upon his mother's shoulders, this child is the only clothed figure in the whole picture, the woman utters a cry, the man appears serious, absorbed in deep thought out of anxiety for the child; near them are espouses trying to escape with their lives and a naked woman with a veil on her head covering a fat and robust baby who laughs unconscious of danger, another boy seizes her by the legs appearing to be fearful of the water which rises (1). In front is to be seen a youth who seated on a rock leans half over the shoulders of a young man and both look with fixed attention at the water whilst a very old man is heavily burdened, as he carries on his shoulders a young man breathing his last, (the sole death in the whole composition) many are to be seen swimming, others escaping in a boat, and in the background is to be seen a platform around the ark, some persons in pity helping those swimming to get up, whilst villains strike down some of the poor wretches with hatchets, in the midst of the space two women reclining and one trying to place a ladder to ascend to the roof of the Ark. Noah with a beard looks upon the scene from a window of the Ark and at last is to be seen the dove in the cage, peace for a better future.

(1) The veil of this figure as well as the motion of it were copied by Raphael in his Sixtine Madonna at Dresden.

* * *

In the third picture: — *Noah's sacrifice* — what could have been for Michaelangelo more natural than to copy a pagan sacrifice? And so we see the altar in the middle and in the middle of the altar is Noah bald-headed with his hand raised in the act of healing, on the left is his old consort with a thick white cloak on her head bending down as though offering up thanks-givings, and on the right clothed in green is the wife of one of Noah's sons, who holds in her right hand a torch placed on the altar — fire with the left over her eyes to protect them from the extreme heat of the Sun. Her children in the front attend to the fire, one on his knees over the slaughtered sheep with the blood issuing from its throat, opposite him is his wife laurel — crowned to whom he extends his hands in reassurance. Between these two is a youth bent towards the ground and blowing through the altar cavity to raise the fire, another brother holds a lamb by the horns and the last woman has in her hand a bundle of wood, this last figure looks like a man and was mistaken in the critic of Vasari who describes her as a young man.

* * *

The fourth picture represents the « Sin Committed » and expulsion from Paradise on Earth, the picture is as large as that representing the Deluge and in the middle is the fig-tree of good and evil as the confines of heaven and earth, the branches of the tree, however, lie all to the left in the direction of Paradise, around the tree entwines itself a serpent, the upper part of the coil resembles a woman with fair hair, she has already enticed Eve by sweet harangues to eat of the pleasant fruit

and in eager earnestness holds out to Eve, the branch that has been torn off, Eve is lying on the ground in a dreamy state listening to the serpent's pleasing harangue and turning over has seized the branch full of ripe fruit; with her left hand she is about to pluck the fruit, no trace of agitation appears on her face, she looks with eagerness only at the pleasing present.

Adam in front of her tastes the fruit without being helped by the serpent, he bends slightly over his honoured bride and with one hand presses the branch, with the other he stretches towards a dark green fruit which is as it were hidden. No artist, like Michaelangelo has fearlessly delineated in representation any thing of this kind, such a beautiful figure as Adam is, has never been produced either in painting or, in sculpture and it is but the reflexion of Eve's beauty that puts her on a par with Venus Aphrodite.

To the right beyond the tree the cherub is to be seen in a violet and rose-colour dress who as judge drives the sinner out of Eden, (this subject was copied by Raphael in his loggie) Eve struck with horror, covers with her arms her breast in great shame and if in the other figure to the right appears a Venus Aphrodites, in this it has a face and appearance like that of the woman about to become a mother. Adam endures the anguish without being enraged and trembling wrinkles his brow looking back towards the inexorable judge to see how he looks, he has his hands wide-spread indicating horror, Eve seeks protection behind the wide back of her husband. The movements, gestures and expressions of these figures give an exact idea of Michaelangelo's special art wherein he creates man as nature creates him.

The creation of Eve.

This picture is proportionately smaller and to make it proportionate to the eyes, to the left Adam is lying on the ground asleep with his head resting on the trunk of a tree cut down, and around this there is not a single plant nor leaf; the sea alone is to be seen in the distance.

In his figure of Adam, Michaelangelo has represented force in the form of the body with spiritual expression; this great artist attracts the soul of the observer not in respect of the poorness of the effect, but in the tranquil and calm posture and the purity of delineation, VASARI says: I call this Adam the prisoner enchained by sleep; and in fact so he seems as it were in a natural sleep, fair of indeed a sufficiently primitive youth with light brown hair in harmony with the colouring.

Directly behind him Eve jumps out from a rock in half shade towards the Creator and as Condivi says: It seems that she is kneeling, while God the father blesses her; Eve's body seems more advanced in age and more developed than Adam's; her light fair hair descend over her shoulders, her open mouth as if she spoke or recited her beads with her eyes directed towards the Omnipotent Creator and her hands joined which undoubtedly indicate the entreaty of the woman, on whose hands Jehovah casts a serious deep glance as if he knew how weak was the sweet creature he had selected as man's guide and companion.

The creation of Adam.

The tradition of that age as is exhibited in various pictures, and especially in the Chapel of the arena at Padova painted by Giotto, has represented the Almighty in blessing as creating the world and mankind.

However as Michaelangelo had noted in the other pictures of the great artist, he sets Adam as lying on the ground over a barren rock and in appearance to be a giant who wishes to raise the whole world.

He leans upon his right elbow whilst his left arm is extended towards the Creator; he bends upon his knee, and in vain tries to maintain upon his countenance an expression of repose, he appears precisely as of the original character of man forming a fine contrast with the Almighty's noble expression.

It may be imagined that Michaelangelo had this ideal before his eyes whilst he painted the features of the body of Adam, which should be full and well rounded, as in the statue of the Doriforo of Polycletus (extent in the Vatican Museum); the grand artist departs from the art of the middle ages in which Adam was represented as a small idol lifeless (Giotto) but he exhibits Adam at the moment he receives from the Eternal Divinity, spirit, sentiment and soul.

However when we look at Adam's countenance we see that Adam's mouth closes, and with efforts he tries to speak with supplicating eyes, as if he does not at that moment possess the gift of speech.

(Milton thinks that the man spoke after the sin committed, in an extremity of sorrow and we may believe that Michaelangelo had the same idea).

In front of Adam, God appears in the air touching with the finger of his right hand the finger of Adam, but how could the artist represent the dignity and force of the Almighty if he had not studied the magnificent marble head of Zeus (Jove) of Phidias? (extent in the Vatican Museum). How could he paint man as natural and not ideal when this particular man is God?

Let us then well observe this majestic figure with a waving beard like Zeus (Jove), the body covered with a purple toga of amethyst tint (the same colour as that of the ancient Roman Emperors) which gives free passage to the arms and legs, and his purple mantle over the toga the folds of which are raised by angels.

The angels are without wings but have an influence says Vasari that the Creator himself seems to be supported by them, and the baby on the right shoulder resembles the infant Jesus who is weeping (perhaps on account of the offspring of that same man (Adam) who have to make a martyr of him).

We need not stop longer particularly on looking at this wonderful painting, the reader may understand of himself what the grand artistic idea may embody, a perfect man on the one side and Jove dressed in toga and Imperial purple on the other; history, art, talent, in fine everything is herein comprised.

The last three pictures.

After the creation of man, Michælangelo had to paint the other five days of the creation but he had only three divisions as he said for his choice. In uniting and reducing the subjects of these three last pictures; the animals were created at the same time

as man. The third day he united with the fifth and the fourth day with the last part of the first and did not find any necessity for representing the 2nd day since the sky according to Michælangelo could be seen in all the pictures on the ceiling.

*
* *

Thus after the creation of man comes: *the creations of plants and water*, the Creator appears here alone amid immense space.

(When we read his letters wherein he said that he besought God to make himself manifest, we may imagine what his soul was at that moment, and would ever say that mundial narratives had taken up his time in contemplating God, but that ardent fire which the preachings of Savonarola had inspired him with, could not be extinguished so that those figurings were no visions but the offsprings of deep reflection, profound contemplation and prayer).

The Creator with pleasing look passes over the waters and in majestic passage extends his arms over the endless aqueous expanse and on it like a veil he spreads his mantle as though swollen by a gentle breeze where from come forth angels; hair in abundance cover his brow and his waving beard is moved by the wind, the face uncovered exhibits the highest conception of bless.

In the same way the figuration of the creation of plants and the stars may be explained since as the tempest in Spring Jehovah extends his right hand over the new grass, but the infinite expanse of the Earth is not very clear and the cloak appears as a cloud surrounding and covering him (1).

(1) It is worth knowing that this figure is wonderful in forshortening, so that the body and face turns on all sides.

*
* *

In the picture which follows, « the Creator creates the sun and moon and gives them their courses ». In front of him burns in flame the sun and in every fold of his mantle the angels take shelter covering their eyes with their hands against the sun's blinding light. Behind him is depicted the pale moon and another angel lifts on high a portion of the cloak to shade him self from the rays.

In the facial appearance not to be surpassed or equalled in its wrathful look but radiant in the timorous brow and dark eyes we have the type of creative power, vivid and recipient of the Eternal which is almost the same expression as the great artist depicted in stone in his Moses.

Chaos.

Finally in the last picture « God who separates light from darkness » God appears as a spirit coming forth from Chaos (the darkness) with arms uplifted above his head and exhibits his original force but this last figure is weak and almost discarded, the reason is perhaps that it did not give to Michaelangelo sufficient scope for his great talent.

The four angles of the ceiling.

At the right angle above the door of ingress David is represented killing the giant Goliath. Goliath stands in the background still alive and heavily falls to the ground whilst David in an instant jumps upon him holding on high his sword to cut off his head. The heavy fall of the giant and youthful David's smile form that dramatic contrast which no artist has ever surpassed.

Judith and Holophernes.

In the other corner to the left is represented Judith and Holophernes but Michælangelo would follow the Biblical narration for this picture giving a colouring and impression to the figures which should act as instruction to other painters hereafter.

The picture is divided into three parts; to the right Holophernes is to be seen not on the ground as in the other pictures but reposing on a bed at full length with his legs forward towards the observer such that the neck pouring forth blood is invisible in the background.

The wall of the colour of wood dividing the picture is sufficiently visible and in the middle of the picture near this is Judith in light green dress well draped looking behind her in attitude of fear. This expression forms a fine contrast with the servant who holds the head of Holophernes on a large dish and bends down for Judith to spread a veil over it. On the left is a soldier asleep which fills up the picture.

Haman's punishment.

In the left corner is represented Haman's punishment which is also divided into three parts. To the right is to be seen the sleepless king half raised on a bed ordering with his right hand Haman (who is ascending the steps) to save Mordecai, then near, Haman announces to Mordecai surprised the king's order and with his right he points out the bedroom of Ahasuerus.

To the left of the picture is to be seen Esther weeping on account of Haman's wickedness and Haman

exhibits himself innocent by open hands (a gesture often to be seen in Michælangelo's painting).

In the middle of the picture is represented Justice and on the gallows erected for Mordecai, Haman is hung with legs and hands widely extended whilst the head has an expression of deep horror.

The serpent's adoration.

In the other corner to the right is represented the serpent's adoration. In this picture Michælangelo exhibits great zeal in the difficulties of motion in those full figures which perhaps formed the solution of the problem of his last judgment.

He sets the small group of those saved with an expression of tranquility and a savage motion to those who adore the serpent.

Moses is amid this great number of serpents with curly head, aquiline nose and beaming eyes as the marble Moses by the same designer whilst in the background the bronze serpent stands on high with worshippers around.

In the throng of the saved there is a female figure seated on her husband's knees and a little behind this group is a maternal maiden raising on high upon her shoulders her innocent baby boy who bends forward for curiosity sake.

Forbearance and honour are strongly depicted over almost two thirds of the picture. Here is the problem of man's struggle with the serpent; the sorrowful dignity which softens the pain as represented by the ancient Grecians, are again confirmed by the immortal

hand of Michælangelo in the figure of a trembling man who has his hands, head and legs in the tight grasp of a gigantic serpent; in another being dead on the ground and a third writhing in agony trying to liberate himself from the serpent's coils which wind about his body wounding him with his poisonous fangs in the breast.

The Sibyls.

An old book published by Philip De Barberis, gives a description, the emblems, attributes and vestments of the Sybils such as to give to artists good artistic imagination.

The most important Sybil issued from the Christmas preachings of St. Augustine (who translated the Hebrew Sibylline history) which recounts that soon after the Prophets, the most ancient Sibyl was the Eritrean, who prophesied the Last Judgment.

Art however remained rather obscure, after the writings of St. Isidore, who begins with the Persian and finishes with the Tiburtine, and still more confused when St. Jerome demonstrated the existence of 10 Sibyls.

In the 9th century Rhabanus, pupil of Alcuinus speaks of these 10 Sybils, but gives as a matter of note that the most celebrated of these Ecclesiastical Authorities is the Eritrean, the Sibyl who wrote about the Omnipotent God.

About the middle ages two other Sibyls were added to the 10 and they gave to them the names of Agrippa

and Europe, but as Palvinus writes; this addition was artist's licence rather than the documents of the learned, such that the 12 Sibyls could be harmonised with the 12 Gods, the 12 Prophets, and the 12 labours of Hercules.

Another artistic source was the Laurentian Codex which contains the comedies of Revello, where were to be found the deeds recounted in the life of the Sibyls.

Contarini writes over this: that the Sibyls had the gift of Prophecy, because Sibyl means Prophetess full of God; and Lattanzio also writes: They are the Counsel of God, but both these writers were accustomed to give them Grecian names as: Cassandra, Priam's daughter, etc.

In the year 1400 however all the artists in their idealism chiefly directed themselves to the descriptions of St. Augustine, so that Peruzzi in the Church of St. Honofrius in Rome has painted all the Sibyls as beautiful young women, except one (the Cumean) who is very old; Pinturicchio in St. Mary *del popolo* painted smiling young girls, and one of the Sibyls in St. Peter *in Montorio* was painted by Pinturicchio's pupils with two boys, like «Charity» so that we recognise them only by the verses written.

Now we may imagine how Michælangelo, who had a fancy for painting in accordance with pure Nature and real truth, did not appreciate these beautiful figures except as lifeless.

He, however, shrugged his shoulders every time he examined these pictures and preferred to have recourse to sculpture which inspired him with more ample and different motives; and giving preference to the Temple

of Malatesta in Rimini for study, he found the character in many statues, whilst in many others he found defects.

But certainly besides the stone emblem, he wanted to see the spirit and soul for the figures he had to paint; so he made observation of, and studied the theatrical dramas in Revello, which moved his fancy.

After having carefully observed all the living ideas of these personalities by the actors, he perused attentively the descriptions of Magister Filippus and then those renowned engravings of the celebrated artist Baccio Bandinelli whilst from the Codex Laurentianus he obtained the emblems and the costumes.

In serious thought he scrutinized the mysteries of the past, and as tradition heir asked counsel of God, but as his ideas became more and more confused, he demanded innate counsel and tried his own genius so that he thought within himself that he ought to have painted instead the most important five Sibyls, but that he should have exhibited in them the tradition of all the twelve.

He then incorporated: youth, maturity, and old age in lineament; emblems and signs of truth in the books and scrolls, characteristic in the bare arms and feet; sanctity in the white veils covering their flowing hair; divine inspiration in the burning taper and in the genii or Angels.

He delineated the extraordinary figures, not only in accordance with the law of art, but even by his artistic idealism, so that his two extremes: that is to say; the characteristic of youth in the Delphian Sibyl and that of old age in the Cumean which have glorified and immortalized him.

He depicted a muscular and iron strength in all these women forms, which shortly after he represented in the image of St. Mary, in Florence and which in 1549 in the sacristy of St. Laurence, excited the wonder of all the world, and we may be convinced as to what geniality he acquired after the fame of the Sibyls of the Sixtine Chapel, that of the Florentine Madonna (that is the incorporation of the different beauties of the Sibyls) Francis Doni wrote: St. Mary has come down from heaven to be sculptured by Michælangelo.

Another relief of a Madonna in Florence exhibits deep sentiment and heroism, and still another in the Florentine Museum resembles very much a sister of the Delphian Sibyl.

This last is precisely the same Delphic in marble that Michælangelo himself in comparing his painted Delphic of the Sixtine Chapel with S. Mary in marble was wont to say: The difference between the sculpture and the painting resembles the real man to the shadow.

DESCRIPTION OF THE FIVE SIBYLS.

The Délphian.

In the series of 5 Sibyls Michælangelo starts with that of the Delphian (see first figure to the right at the entrance).

It seems strange that the Tiburtine Sibyl was not placed by Michælangelo in this Chapel (as there had been much written in Rome and many records and monuments are still to be seen in Tivoli) so that even his contemporaries have mistaken in their criticisms the Delphian for the Tiburtine, and in one engraving of

this Delphian by Giusti we find the name of Tiburtine. Why this Sibyl so famous in the Eternal City was so much neglected by Michælangelo nobody could understand.

But this artist, though learned, did not fail to agree with one who knew more than he did of history and literature for « Vittoria Colonna » who, conversing with him, set in her representation of the Delphian, that this was the first of the Grecian Sibyls as Aristophanes wrote that the Delphian Sibyl is Apollo's sister and Dante also describes her in his introduction to Paradise (Par. I, 13).

And as the ancient writer Dittamondo demonstrates she was Grecian, for he represents her as the second Sibyl (next to Cassandra who prophesied the destruction of Troy) and calls her Teresias' daughter, priestess of Apollo, who verified the Pithyan oracle; these possibly appeared to both Vittoria Colonna and Michælangelo as the most reliable descriptions.

So, as she was Greek, Michælangelo characterised her in her simple mood, and as she was a priestess he set around her head a blue circular line, in this way Michælangelo considered her to be a representation of the Greek church and the only Sibyl to whose lips Apollo gave oracular inspiration (1).

(1) Castellar in the critic of this figure says:

Thou Delphian wast virgin as Iphigenia, a victim under the monarchy bearers; on thy lips the kiss of Apollo, and on thy head the laurel covering thy brows gives thee the immortality of lofty genius, raising thy breast with inspiration in cadence with harmonious songs which re-echo its accents until the ages end.

Michælangelo symbolised the four elements of Nature in her rigid costume as Raphael did in his figure of Philosophy in the Stanza della Segnatura at the Vatican. He placed in artistic fashion on her head a bluish veil (*acqua marina*) and also a green sleeveless covering in the form of a Greek *chiton* bound by a girdle, (the green fields of the Earth) which ruffles on the shoulders, and a blue sky mantle (heaven) which the wind blows away from her breast uncovering part of her shoulders and after forming majestic folds, laps over to show the red lining (the emblem of fire) rising aloft like a well of fire which descends even to her knees.

Before painting this imposing figure Michælangelo made a very accurate study to see whether she may not have been linked to Christianity, searched the books of lore and in the Laurentian Codex discovered that she prophesied the birth of Christ, his sufferings and death: *Nascitur Profeta et vergine absque matris coitu.*

In the same book he proved on evidence that Pithy was at the time of the Delphian 50 years old and the Sibyl the half and immortalised in her her virginity and youth.

* * *

The great artist painted the Sibylline emblem with out regard to signification, but according to imaginative fancy, so he put the scroll in her hand and represented her with a body as if it were extorted turning towards the left as though she had dropped by chance on to her throne, with her left hand raised aloft to exhibit her writing to the faithful, whilst she with an abstract mind holds in hand the scroll.

On describing this figure in erotic chants Mantz says: Since man finds pleasure in his imagination of contour and form, we cannot find more beautiful curves than that delineated by these superb arms, and which develope so beautifully the mantle folds.

The head of this Sibyl inclines to the left as that of an old priestess, but the painter wanted her to retain the scroll, with the arm and body inclined to the left with the face to the right, so as to influence the expressions and that her brown hair might loosely fall over her robust shoulders, as the Laurentian Codex describes for the Phrygian Sibyl.

It seems that on the utterance of a shriek she turns her head towards the vision leaving her arms to maintain the same position.

Her wide open eyes exhibit the perfection of beauty and the offspring of life.

This Sibyl shows the Evangelical incarnation, she announces, and as to her unison to the terrestrial dreads the two Angels or genii in the rear seem to have nothing to do with the past but like two mortals, one stands reading a sibylline book, the other trying to hold it up.

The Eritrian Sibyl.

In the first Sibyl Delphian Michaelangelo represented Sibylline glory in the paper roll but in the second as in all the following he introduces a characteristic novelty i. e. the Sibylline prophetic sanctity at an age more naturely developed.

Thus this and the other no longer bear record to the divine manifestations in the rolls, where is to be

found written the past and future but maintain a loftier manifestation of science and intellectual knowledge in the holding on high, huge books which they read and meditate on the profound or deep study of existence and which is the symbol of truth in the spiritual world where they live.

All the artists of the renaissance represent this Sibyl enthroned in clouds with a sword and head covered with the veil of a nun as a symbol of justice and sanctity as we see from St Agostin's translation of the old book of Lactantio. In the paintings by Fra Angelico, the Eritrian Sibyl is not represented as the Sibyl of the last judgement as is believed by many; but as the Sibyl recorder of the death and resurrection of Christ as is to be seen also painted at Subiaco where are also to be seen verses written beneath prophesying the apparition in humility and poverty our our Lord upon earth.

It is in the Dome at Siena that Michaelangelo gained his inspiration; there the Eritrean Sibyl is represented reading a large book set on a pulpit with a circle of stars above. It is possible that after examining this figure Michaelangelo read over again the Laurentian Codex, and imagined the crown of stars to be emblematic of the night such that he painted the Sibyl, in the Sixtine Chapel in the act of reading on the same pulpit whilst instead of stars he placed two genii holding a burning lamp over the book.

The sibyl seems seated in a serious mood and the mantle covers her shoulders at the back and in large folds covers her legs which are crossed one over the other.

Beneath her mantle she has a large loose Chiton cut square about the neck with a blue fringe that

covers the breast down to the girdle whilst the open sleeves leave to view her large and powerfull arms.

Beneath the corset is an orange-red tunic slightly concealed by the mantle, and below is to be seen the *Chiton* so far as the bare feet (1).

The Sibyl in a calm and tranquil mood, places her first finger on a sign in the open book whilst with the thumb she searches another indication.

She exhibits clearly represented her immortal soul whilst the open eyes and finely cut lips exhibit an iron determination united with deep and penetrating perception.

In that rare dignity of hers and Olympian calmeness she appears a pagan goddess and Mantegna in his criticism says « Her lineaments are those of a Minerva « or Pallas and she is really the handsome Warrior « of wisdom ».

The genii are in keeping with the Sibyl resembling two zealous servants who hold forward the lamp.

The elder walks in front of his brother and climbing over the stone-seat blows at the lamp-light in great glee whilst the younger boy weeps because he had not the honour of lighting the Sibyl (2).

See, there Michaelangelo has set the Eritrean near the prophet Jsaiah as both gave prophesies of Christmas the birth of Christ and the verses sung on Christmas

(1) The Laurentian Codex gives a description of the bare feet and arms alone of the Phrygian Sibyl but it seems that Michaelangelo changing position and expression adopts this as a subject in all his Sibyls.

(2) Michaelangelo exhibits much spiritual wisdom in these two angels.

day of the angel announcing the shepherds are as follows:

De Excelso caelorum habitaculo prospexit Deus humiles tuos.

The Cumean Sibyl.

About this Cumean Muse (Amaltea) Ovid in his *Metamorphoses* says that the Cumean at that time 700 years old retained as a guest the fugitive Æneas and made him acquainted with his divine origin whilst in tears she predicted his sad destiny.

Apollo, as the legend states, had fallen in love with her and promised to fulfil all her desires.

One day she took him a handful of sand and asked Apollo to allow her to live as many years as there were grains of sand in her hand.

Apollo granted her request expecting from her love in return but she refused this and preferred Virginity whilst the god being deceived vowed vengeance, being unable to withdraw his promise there came into his mind the fact that she had not made a request for eternal youth so he left her to the devastations of age.

Oppressed by old age one day she was asked what she wanted more when she replied I wish to die.

As to her life Solinus writes that the Cumean Muse presented herself to Tarquinius Priscus and showing him 9 Sibylline books asked for them an enormous price.

At the king's refusal she burnt three of the books and returning a second time asked the same price for the six remaining.

On a second refusal she set one fire another three books and returned to Tarquinius again. The king

fearing she might finish the lot gave her in all haste the enormous amount she had asked for the only volumes which remained and these were enshrined by the king at the Temple of Jupiter on the Capitol.

The maxims contained in these Sibylline books were held as treasures and the writings even of the Tiburtine Sibyl were held in renown.

The painters however of the XIV century took the subject of this Sibyl from Virgil's poetry who giving record of her grotto near Naples made her accompanied with all his heroes.

The verses of Virgil have always been of great aid to artists in their imaginative compositions but it is to be regretted that all this poet's descriptions are spoilt by the fantasy of imagination and idealism, figuring the Sibyl as a handsome young girl while Virgil describes her as an « horrible old woman » (*orrenda vatus*).

Michaelangelo, however true to Virgil's description represented her as a frightfully horrid and monstrous ogress of an old woman with superhuman power in this his work he was certainly not surpassed by anyone.

In the dome of Siena the legendary story is represented in three books on fire burning under her feet, Michaelangelo representing a large bag filled with books and parchment scrolls.

From the Laurentian Codex the great master we see, recognised the golden robe of great effect; the head being bare, whilst an open book was in her lap.

But something was changed by him and exhibited but little ideality, he puts a yellow mantle slightly over her shoulders which records her golden apparel

a sleeveless bleu vestment covers her gigantic body and her head almost bald is covered with a ruffled veil.

In the figurings of her towards the end of her life she appears a little inclined to one side and instead of the codex being in her lap the book stands on a book — stand covered with red drapery beneath which is a sack containing books and parchment scrolls.

Michelangelo's other idealistic fancy was the muscular arms; and bare-feet which in accordance with the description should be sandal-clad but on the contrary these are highly coloured and quite bare.

The Persian Sibyl.

The Persian Sibyl appears as a goddess enthroned, according to an old legend to which the artist has but little added the renown of his celebrity.

She is represented with covered feet whilst the others go bare and as the prophet Daniel who stands opposite her, sits on the front part of the throne, and the footstool for the feet is depicted so far behind that the left foot seems to recline upon the architrave.

A luxurious white covering in folds covers the half of her head as an emblem of truth in accordance with tradition.

She has a very simple green dress with white shading and as the feet are covered so also the arms by long sleeves so far as the breast.

The design also is simple, she is half turned towards the gazer and holds the book against the light, very near to the eyes as though it could not be clearly seen such that as Giusti observes in his criticism: She does not catch those sentences difficult to understand.

If this were Michaelangelo's idea, we cannot know it in reality, only this figure has an oddity which the others have not, viz: The surprising folds of the dress, the sweet harmony of colours, white, green and violet, the forms of the body which give that ideal softness of Michaelangelo's to the figure, whilst the heavy cloak over the shoulders falls gracefully down to the knees.

In the dark background two figures of babies are to be seen which unfortunately were unfinished being left sketched out alone.

Why were these left unfinished?

Perhaps he did not succeed in painting them according to his imaginative ability, as Michaelangelo was always wont to say: Those figures alone to be good, at which he had worked hard; that is to say which he had produced with such art, as to seem quite natural and not artificial.

The Libyan Sibyl.

Michaelangelo's desire in this figure was to give creation to beauty to show a contrast with the Cumean and Persian Sibyls as he gave to this Sibyl a pose exhibiting the developement of beauty and fine limbs such that the gracefulness of the bowed head with eyes and lips half closed gave an expression of modesty and chastity.

Vasari says that Michaelangelo alone could create such beauty and Olivier writes: «She is grace and beauty combined, joy and pleasure to the eyes on beholding, a terrestrial charme, that appears prominent in dreams as possessing a subtleness of movement and besides fascinating as accords with the body.

The Sibyl turns back exhibiting a womanly figure of the most perfect form as well also a perfection scrupulously depicting anatomical detail also in the raised arms which form a delicate accord in the colour which varies from pale yellow carnation and violet.

She has a chemise covering half the body, of a yellow colour with grey bordering which like a tunic falls down to the girdle and is ruffled over the knees whilst in beautiful folds it extends over the waist leaving open to view the overgarment of a pale violet lined with red.

A broad sacerdotal band covers her brow entirely and a veil like covering passes around the neck from beneath which appears an abundance of fair hair the symble of sanctity which as a rule in the pictures of 1400 was given to the sibyls as a head covering.

The movement of the figure is confused and doubtful since little or nothing is known about this Sibyl, Panvinio describes her as the daughter of Zeus and Lamia whilst Lactanzio says that according to Varro she is the second Sibyl but it is difficult to explain Michaelangelo's ideas about this Sibyl.

Vasari thinks she may be in the action of rising and so shuts the book which she has finished writing whilst Giusti and Harford are of the opinion that seized with a sudden inspiration she opens the book to write.

But to Vasari better confidence should be given as he was contemporary with Michaelangelo and might know the ideas of the master in so far as Olivier recounts: « What reason ! Oh divine ! You have inspired « as you are on the closing of the big book you had « opened, hast thou not cognisance with one of those

« all-pleasing patrons who without knowing anything
« know everything ».

And this version too is exhibited by the baby boy who is to be seen under the pulpit holding a paper roll closed under his arm and who with the finger of the right hand points out the Sibyl, perhaps it may be on her finishing her reading and he may go to play or to sleep.

The Prophets.

Above the entrance door Zacharia is to be seen with his legs crossed, his hands taking hold of his beard, and his elbow upon his knee.

His head bowed down, and so deep is he in thought that it is easy to see what trouble lies concealed with his bitter remorse for the populace, whilst his book is placed so near to his eyes as evidence of the fact that his powers of observation have much suffered.

But why such a prophet which in genealogical order should hold the lowest rang, has been placed by Michaelangelo in a place of honour above the door?

Because he, as the bearer of salvation, prophesied Jesu's triumphal entry into Jerusalem on Palm Sunday and was set up between the painting of Judith and David, here you see the grand artistic idea of the artist.

According to Giusti's idea the figure resembled Pope Julius II, the green cloak with red lining the sky blue collar, the wrinkled brow as though in deep thought intent on some idea that might issue from his brain, his white beard descending beneath his chin and the book he opens but does not read, gives the idea of

a meeting of Michaelangelo with the Pope at Bologna when after one of Michaelangelo's literary conferences on the representation in the Sixtine Chapel, the Pope confessing that he was not much as a literate saying: Put a spade in my hand but not a pen.

The two infants behind the Prophet are pretty and have their eyes directed towards the book.

Joel

(first large figure on the left).

This Prophet of the Pentecost who engrossed in his own affairs has seized the parchment roll and holds it in his hand and where reads from it his memoirs, but the attention he pays thereto is not depicted in accordance with traditional story, he is without a beard and as Greymiller says is the portrait of Bramante. This great architect who planned St. Peter's who jealous of Michaelangelo induced the Pope to get his subject to do the painting thinking that he, as he had never done any painting might make a bad figure in the world; was immortalised by Michaelangelo himself in his figure of the prophet although according to Vasari Michaelangelo scorned to represent persons at his time living. The coat of Joel is priestly habit of a violet colour with red cloak distended over his wide shoulders and a white gurtle around his waiste (the favourite mode of Michaelangelo).

The feet are shoeless but the shoes are lying near a heap of books behind him whilst his face seems to resemble a Roman Emperor who rules over the world.

What philosopby is here exhibited !

Isaiah.

In the figure of Isaiah are to be seen the true lineaments of nature which surpasses all Nature's natural laws.

The Prophet wrapped in thought stands with one leg over the other and his hand on the book so as to remember where he left off. One of the infants behind him call to him, who in surprise appears in the act of turning round.

Isaiah is the Prophet foretelling Christmass and in our church is read the eleventh chapter of his Epistle, on that way consequently he belongs to the order of the four greatest Prophets.

According to the Bible he was king Ezekias' and Manasse's friend, and the painter set him opposite the angle where has been represented Haman's punishment.

This fine picture is excellently idealised such that Vasari says: He can teach every where the whole precept of the painter; and Giusti: He dreams in his thought before he sets it before the people; he is the ambassador of Angels.

Isaiah has already read and with head bowed down towards the right, he is thinking on what he has read and is lost in deep thought. He trembles because angels has called him and they sounding in his ear add strength to his sentiment.

The bronze appearance of the face beardless and with hair dishevelled rather conceals his sadness and about this Castellar writes: His brain seems to be the arch of the Celestial sphere, and is like the lofty mountain

peaks which are the Chrystal urns from whence great rivers flow down.

The black eyes deep-set, the head erect exhibit extreme sorrow which Niccolini calls: The tremour of sadness; the lips slightly open give an impression of bitterness and in the hearing of the Prophet there are the lost hopes of a Prophet whose discourses open not the hearts of the populace but strike with effect.

There is also a magnificence in the adornment; the cloak resembles that of Joel but reacher, of a violet colour with a dark blue lining and falls behind the left arm in well arranged disorder at the back, the feet bare are crossed one over the other and the left arm is extended on a book with blue coloured leaves.

By the movement of the right arm Michælangelo in accordance with the Bible painted the Prophet also with an expression as though he would tell to Ezechias: Set in order thy affairs for thou must die: and this movement is so powerfully exhibited that Raphael copied it exactly in the figure of the poetess Sapho which is to be seen at the stanze in the Vatican.

The Prophet Ezekiel.

Michælangelo was studying the pictures by Melozzo da Forlì in Loreto and of Romanino in St John's church at Brescia who represented the Prophet as the type of Christ, when at the begiuning of 1496 Savonarola set forth and preached on the prophecies of Ezekiel who although they might have been condemned by the wicked, they were instead listened to and afterwards studied by Michælangelo.

According to the legend it seems then, that Ezekiel was a priest and his forefathers also were priests, such that in the last chapter of his books he treats on the foundation of a new church and a new priestly office which later through a political overthrow in Jerusalem the prophet's expectation were deluded.

In all the historic records as explained in the ancient books and by Savonarola himself, Michælangelo clothes him in habit of a chief priest of the Temple.

He has a yellow undervest, the overcoat rose colour with long sleeves lined in violet and placed over the right arm and on the left knee; whilst a light blue binding after the fashion of priest covers his head and shoulders.

It seems that the whole weight of the body bears upon the right foot, which is solidly fixed upon the ground as if he was on the point of springing up from his throne; and this position brings to remembrance the famous statue of Moses by the same artist, which has the same movement; but alone in the expression depicted in Ezekiel this appears calmer when compared with that of Moses.

The tightly closed lips, surrounded by a thick beard and the head turned aside has in the *ensemble* an animated effect as well as an expression of oriental type which is not easy to analyse, in fine he is in the act of giving confort to the believers, of chastising the doubtful, and pronouncing maledictions upon the unfaithful.

As to the motion of the hand nothing can be said and the explanation is obscurely difficult such that Vasari who is the oldest critic over the works of Michælangelo says: «The Prophet seems to desire to

speaking of matters lofty and grand; but he had a great dispute over this expression with Aretino who noticed that the lips of the Prophet are tightly closed ».

Other modern writers have found a means of limitation, Castellar says « that the Prophet speaks through his visions as though he were seized with divine inspiration (delirium) »; Montegúe thinks that the Prophet disputes with some invisible adversary, whilst Henke is of the opinion that he creates a monologue, with thoughts of rebellion against his adversary and so turns his face to these.

This last may be the best for observation, but to me it seems that the Prophet speaks whilst his lips are concealed from view beneath his thick beard, and that he is speaking the youthful angel to the left behind the Prophet shows, who has his eyes turned towards him (this is certain as he is speaking) and raising his hand with two fingers extended, he points to the heavens, (the same subject is to be seen in the angel of the Sixtine Madonna of Raphael who copied the same ideal fancy).

And comparing this Prophet with Isaiah opposite we see how that whilst Isaiah trembles at the horrible vision against the king Hezekias, Ezekiel has in front of him instead, the wind which precedes the vision and stays still to listen, he shows nothing further than the observation of the series of his vision as to the foundation of a new temple to God, and of a new divine service in the Presbyterium: God, show us thy face says the theme of the Apocalypse; and Michaelangelo represents Ezekiel as observing and guarding put together in one sole idea; and Giusti the grand italian

writer says that in the attitude of this figure we have the vision of three kinds:

1st. The vision between the wind and the clouds as an emblem or symbol of the four evangelists.

2nd. The attention to the voice of Jesus the son of man saying: I send thee to the children of Israel and to the unbelieving populace.

3rd. The right hand open and turned towards the heavens as though the Prophet would answer: I am here and ready.

What grandeur there is in this figure which in itself represents clearly the long story of a great man.

Jeremiah.

This figure has the face of an old man with still virile force in him and the plain folds of his dress add a special interest.

It is a figure exhibiting the greatest sorrow that could be described, and it may be said that: the anguish exhibited in the face comes from the heart; and it seems that on his shoulders bent down that weight of sorrow stood from the day when he served the High-priests.

From the lamentations which during the Tenebræ of the Holy Week were raised to God in his country he became the Prophet foretelling the decline of the religion of his time and incorporated in it all sorrow and anguish without hope, so that art adored him as a Prophet foretelling Christ's passion.

The crossed legs and feet turned backwards behind the throne; the head weighed down by thought and resting on his right hand show that he, unlike the fi-

gure of Daniel opposite, is not entirely seated upon the throne but only on the frontpart of it.

The full beard and massive hair which never razor has touched are whitened by age as Giusti writes.

The nervous hand forcibly seizes the beard and slightly conceals the breast, and he is considered to have his mouth closed for he utters no groan; it seals beneath it human lamentation, for which no one cares.

The left hand, as the rough and sinewy hand of a labourer rests wearied on his knee and the forefinger together with the middle one are fixed between the mantle folds as it is to be seen in the statue of Piety of the same artist: *Quia creavit Dominus novum super terram femina circundabit verum.*

Every hair is so well brought out in detail that they may be counted, increasing as it does, the expression in the wrinkled brow and cheeks, and the lines of the veins in the right hand very much swollen seem to exhibit flowing blood.

Although Jeremiah was a priest, here he wears a layman dress, a green coat with a velvet collar of the same colour surrounds the upper part of the figure and a violet cloak falls down over the knees which leave to view the part beneath the white shirt.

As it is represented as a layman this appears as the only Prophet wearing shoes and trowsers, as he is the only one who bears neither book nor parchment rolls, but near to the throne suspended over the stone is a paper with the letters A. L. B. F. the initials of the stanzas of the lamentations taken from the Jewish books.

At the background are to be seen two feminine figures; (instead of angels) the oldest stares with front

aspect, the other lowers his visage sighing. The sentiment expressed in both can be easily guessed, and it is not possible that they can be other than those personification of the destruction of the two kingdoms of Israel and Judah with their two capitals Samaria and Jerusalem as is well described by Niccolini in his strong critical observation: Dost thou not see in the figure of this Prophet, the one who, one day on the waters of Babylon, when the dominators will demand of the slaves those songs which rejoiced the hearts of the Jewish lasses, will seat himself beneath the willow shade where was hung the harp from long time silent and will bear record in tears of Jerusalem?

Ghiberti has figured on the bronze door of the Baptistry in Florence St John Evangelist with his hand in his beard, but Michælangelo alone was able to bring to perfection this group which gives full recount of the historical story.

Daniel.

For Daniel Michælangelo followed the tradition as Perugino and Giotto; and like Fra Angelico he depicts him with fair hair in curls.

This figure is beautiful in the extreme and durable as a offspring of Royal race who wrote of the death of the Messia.

Post ebdomades sexaginta duas occidetur Christus;
and wrote as well on everlasting Sanctity: *Ejus regnum sempiternum est, et omnes reges servient ei.*

Daniel alone is represented in writing in a book which lies open on his knees, and he bends on one

side to take note on a paper — leaf which is placed on a desk near him.

The cut of the cloak is entire and varied in colour like the chamelion, the undergarment of a sky blue gives free access to the arms, the cloak lined in green has fringes at the end and highly decorated over the knees, and over the left shoulder there is a male child which downcast, looks at the book (unfortunately this is almost destroyed) whilst between the legs is to be seen an angel raising with his arms and shoulders the big book of the Prophet.

The artist wished like Della Robbia to vary the figures, and to Daniel he puts a pencil between his fingers such that Platner thinks that Michælangelo in a rage may have forgotten to put a stylus or pen there.

The deep expression of the countenance, in this Prophet, follows the story as it were from the beginning: i. e. The year one of Baldassar King of Babylon, Daniel had a vision in the night and the vision he had in his bed, and he wrote a short account of it. From which it happened that the face of Daniel varied from the others, gives signs of the future, and the future was written on the sheet which Michælangelo set upon the desk and consequently perhaps reproduced in the large book which lies open upon his knees.

Manz the great critic writes: He is a mathematician who can solve a problem, and also Milanese: Who writing in a big book gathers from certain writings something and copies them with incredible ability. Vasari (Michælangelo's contemporary) thinks that the Prophet does not copy the dream representation but writes on his own ideas; besides there are certain secrets in the art of Michælangelo which are difficult to

explain but Steinman thinks that the pencil and paper on the desk are for writing down the account of his dream, whilst the big book is open on his knees to write the future.

Jonah.

Jonah who comes forth from the whale's mouth is wonderful in the foreshortening for Michæangelo had to adapt the figure to the narrowness of the space in the triangle of the vault, and in reducing the size of the body of the Prophet, the artist set his right hand to count on his left the number of the days he was enclosed within the whale's body.

Vasari describes the style of pictorial composition called terribleness (i. e. dreadfulness, awe inspiring) whilst D'Agara gives this explanation: That terrible (awefull) is used as metaphor, that style which throughout the whole composition sets the figures in the most forcible prominent position, and that too extraordinary; so that in the execution the painter chooses the less blending and pleasing character in the delineation, whilst in the expression he carries it to the extremest point, and in the tone the colouring is less pleasing; that style is quite the opposite to sweetness and grace and we cannot deny that Michæangelo in this work was unsurpassable and exhibited superior excellence and awe inspiring terribleness.

The prophecies of Jonah were not represented in books but in reality, he did not raise his voice like the others to annunce the future, but his person and life deigned to characterise as a type of Christ.

He remained during three days and three nights in the whale's belly as Christ remained three days and three nights in the bowels of the earth and as in ancient art he served as symbol of the resurrection, so Michælangelo would give to this figure the place of honour, and set it between the symbols of death at the Universal Judgment.

The manner in which Michælangelo represents this figure does not excite wonder; in this idealism is not to be found youthful vigour, and no youthful costume is thereon imposed.

The Prophet reclining on his left elbow sits behind his throne and beckoning with his finger, throws back his head raised aloft to the skie on opening wide his mouth.

He sits on his green mantle shaded in brown which seems to have fallen from his left shoulder; his short green skirt is without sleeves whilst his white shirt on his shoulder in disorder leaves in full view the strong muscles of the powerfull arms; there are also in full view the robust legs.

To the left of the Prophet writhes itself the sea-monster with the throat bare, and between them is to be seen the figure of a woman in yellow coloured dress with a cloak, who looks with deep set eyes forward in the distance whilst behind her is a baby-boy resembling Isaiah's messenger and at the end climes the leafy stem of the gourd.

That which represents the gourd is too well known, but about the Prophet there are many critics: Herford and Grim say that Michælangelo represents Jonah who being miraculously saved raised his head towards heaven to thank God of all: Mantz says that he counts on

his finger something good, whilst Giusti who is an Italian writer asserts that in the numeration of the fingers Jonah looks like an Italian when discourse goes to great length, finally Olivieri thinks that he may have guessed it in saying that Jonah countes on 40 days as being fatal at Nineveh, and irritated by such destruction begs for pity.

Whatever it may be, Michælangelo, it seems has chosen that little space over the springing of the vault to set with surprising foreshortening the whole history of the Prophet. The whale, the gourd and the woman as symbols of the destruction of Nineveh, while the baby-boy (genii) tries to soothe Jonah's sorrow and since we have not further spoken of the reason why the Prophet appears with his mouth wide open, we will say without fear of error that whilst it exhibits both consolation and fear, exhibits also by the extremely forceable expression a great harmony in the wonderfully terrible art of foreshortening so that Herford one of the best critics writes: In the expression of Jonah's face there is wonder, joy, admiration.

The Ancestors.

Over the figures of the Popes, in the lunettes of the windows and in framed triangles of the vault are all the ancestors of Jesus.

These figures are interesting for different motions that show the great study of the artist about the designs; they look like pilgrims, and their dresses show a great poverty.

Beginning from the left of the altar in the first

lunette: Naason and Aminadab, in the second lunette: David and Salomon.

In the triangle: The group of Jesse: here is to be seen a beautiful woman in the foreground with a pensive expression.

In the third lunette: Josaphat and Joram.

In the triangle: The group of Asa: In the foreground is a slumbering woman seated upon a faggot of linen; her head is covered by a white linen and her right hand is pendant down from her knees, in the background is seen the sleeping face of her husband and her boy.

In the fourth lunette: Manasse and Amon.

In the triangle: The group of Ezekias: In the foreground is seen a handsome woman sitting on the ground and watching over her child and her husband.

In the fifth lunette: Omonias and Salaphim.

In the triangle: The group of Josa: In the foreground is an old man sleeping and in the background a seated woman gracefully embraces her child and is sweetly sleeping with him.

In the last lunette: Azor and Zadoc.

Over the entrance wall in the left lunette Eleazar and Nathan; in the right lunette: Giacob and Joseph. Following the line to the right in the first lunette: Achim and Eliud.

In the second lunette: Abind and Alachid.

In the triangle: The group of Zorodab: In the foreground is seated a young woman watching to her child sleeping on her knees and in the background is to be seen a tired old man sleeping slightly.

In the third lunette: Joatham and Azor.

In the triangle: The group of Ozias: In foreground

is a seated woman with turban - like head covering; she is sleeping with her child, while in the background is her husband watching to her having a second sleeping child around his arms.

In the fourth lunette: Abiud and Amidab.

In the triangle: The group of Roboam: Here is a seated woman with her head posed in her hand, and a child is sleeping through her legs.

In the fifth lunette: Booz and Obeth.

In the triangle: The group of Salmon: In the foreground is a woman talking with her child that is leaning over her lap, and in the background is to be seen the face of her sleeping husband.

The Last Judgment.

My wife is that art which has given me so much tribulation and the works of art which I shall leave behind me will be my children, said Michæangelo; and in favour of this art came forth from his brain those wonderful ideas which make his works so renowned.

Clement VII would have him represent the decline of Antichrist, and Michæangelo after having painted the Pauline chapel at the Vatican started with his universal judgment.

It is evident that Michæangelo found means of carrying out his ideas from the Orcagna chapel at St Mary's Novella in Florence for the Orcagna represented Paradise, Hell and Purgatory as Dante represented them in poetry, and although he found that, at Orvieto, Pisa, Bologna, Siena and Padua, all the artists

worked at the apocalypse and St Mathew's Gospel, the unlimited genius of Michælangelo directed its operatim to the Biblical history, and to the poems of Dante Alighieri which he studied from childhood and which he discussed with the learned Romans in a villa of his, outside the Popolo gate.

It was Dante's description on his introduction with Beatrice into the celestial sphere that gave ideas to Michælangelo in his representation of Paradise in the universal judgment. Before Dante had reached the celestial sphere, where thosands of the blest surrounded Christ, he heard a voice of thunder and trembling turns to the guide receiving the reply that it was but the voice of the Just for vengeance (Par. 21-28).

The word vengeance inspired Michaelangelo to his figuration of the « day of wrath » as he called it, thus changing Dante's ideas, for Dante an Epicurean, in effect set Paradise with a tide of souls singing in chorus with thousand and thousand of tongues in honour of the Trinity, but Michaelangelo the dramatist for whom the chosen of God have at that moment fear of judgment, represented the chorus of souls but also wrath on the lips of every figure and with wrath, excitement, and rage, is exhibited the grand drama of the whole composition.

The last judgment with the virgin Mary on the right and a choir of saints around, the angels with instruments of our passion, the condemned who to the left are cast into hell, the blest who on the right go up into heaven, form the ideal of the artist, which different from the other figurings, possess a character entirely new that is weeping in sorrow and fear thus exhibiting the terrible cry for vengeance for the oppressed, and which moves

both heaven and earth, and more particularly in the infernal regions.

The day of judgment changes the mild Jesus into an implacable judge, and on examining one by one the 305 figures in this huge painting, the idea that Michaelangelo had, show us that he must have had a horrible vision; it seems that he might have had a vision of the shades of death covering the earth, the obscure celestial changes of weather, the dark clouds which from on high formed and produced the storms, the monstrous personalities and the celestial armies.

And on this account perhaps it may be that he painted first the whole background on it, afterward representing the whole drama as though it was performed in the air, and succeeded in giving a conformity of action which raised a spirit of terror at the observes first glauce.

And besides he gave to the painting that seriousness of composition, that contrast between Paradise and Hell which combines shyness with fear, that no artist ever ventured to depict.

*
* *

From documents and investigations made, it results, that the figure of Christ which is 2 metres 57 cts. high was painted by Michaelangelo in seven days only, and that the others not so carefully painted were done in two or four days.

The many designs, one of which is to be found in the house of Buonarroti in Florence, are evidences of how Michaelangeto studied laboriously to work out an ideal novelty of Christ, such that it becomes extremely difficult to say whether in that design Christ was

Jupiter with the face representing Fedons; whilst in another sketch still to be seen at Leon Bonnat's in Paris, Christ is represented without the beard in a posture between sitting and rising with a meddly of saints around him.

In conclusion, ancient art represents Christ sitting on a throne of the form of an almond, covered with a rich folding mantle, and whilst a halow in the form of a cross sheds a reflective appearance upon his hairy head, his hair in tufts descend to his shoulders, but Michæangelo's imaginatim bore the Universal Judge to the antique Heros and depicted him entirely naked, beardless and with falling hair disordered, through rising from his throne as Olivieri in his criticism says: Christ before took his seat upon the throne and said «Come, oh thou blessed of my father» but afterwards he rose and said: «Separate yourselves from me, oh thou cursed of my father»: *Exurge Domine, iudicia causam tuam.*

And in fact Jesus is about to rise, his hand illumined, but his body half raised gives token that he had given his blessing.

But so impetuous and menacing is the movement of his right hand and so raised that the beautiful and regular lineaments are not to be found, but only the expression of the effect.

Wrathless, but pitiless like a bitter Judicial vagatian, he gives a glance below, in the same way as Michæangelo's master Bertoldi di Giovanni, (who was the first to represent Christ bare amid the angels and the rising dead) John de. Paul and Fiar Bartholomew painted also: For as they were used to say: the right arm raised denotes the terror of that malediction with

which Jesus reproves the reprobate; the left arm folded signifies love towards the blest by means of which it seems he wishes to reunite and bind them with close bonds to him, and embrace them to grant them the celestial kingdom.

Description of the figures in the Last Judgment. The central group.

The inspiration in this grand composition of figures is taken from the 31st canticle of Dante's Paradise, such that Condivi the writer tells us: that notwithstanding three centuries have passed, Dante's poem, gives life to the Last Judgment of Michaelangelo like the poems of Homer to the tragedy of Eschilo.

Under the arch to the left a group of angels bear a heavy cross, and in the right archway very many others mount and force to get off the flagellation pillar, whilst others keep them company bearing the instruments of the Passion.

There is to be noted in the angle an angel who flies in the direction of the column carrying a stick with a sponge. This figure is so natural in its motions that it was copied by Raphael in his representation of Mercury at the Farnesina.

Under the angels and right in the middle, is to be seen the colossal figure of Jesus who condemns the reprobate, (1) near him to the left stands Saint Mary

(1) Observing close the anatomy and motion desplayed in this figure we understand how Michaelangelo copied the torso of Hercules by Nestor extent in the Vatican Museum.

covering her face with her mantle, turning towards the blessed so as not to see Jesus' terrible judgment.

Around in grand circle the patriarchs form a crown, and the apotles also, whilst to the left stands foremost the figure of Adam as symbol of the origin of mankind (Paradise XXXII). Behind stands Eve who trembling with fear looks for refuge behind the Herculeum shoulders of Adam and tries to keep him from fear that the sentence of God might not fall upon her husband.

Behind her the jewish maidens form a circle which can be no others than those to whom Dante gives the names of Sarah, Rebecca, Judith and Ruth. Here is besides one woman upright amongst the vigorous figures (she places her hands on a young girl) which is the mother of Mary (Paradise XXXII).

Above Adam is a very pretty girl clad in a green mantle with a white veil hanging from her head, she has her left hand raised as if to predict in prophecies, and her eyes direct their glance towards a venerable old man with a long beard and dark hood which covers his bald head, the young girl is Dante's Beatrice and the old man is St Bernard (Paradise XXXI).

Above her is another woman who places her hands on Beatrice and points downwards with the other: this is Rachel the personification of heaven with throne near to Beatrice and both together form the symbol of Virtue and Purity, To the left of the group is visible St Peter, an old man known by the keys he holds, represented as the leader of the souls, near him is St Paul and above a troop of others, the description of which is impossible.

Under the throne of Jesus sitting on a cloud are to

be seen to be right, St Lawrence with the grid-iron, to the left St Bartholomew with a knife in one hand and his own skin hanging from the other, both being turned towards Jesus as if to say: The cup of bitterness which we have drunk might revenge us, oh Just.

To the left of the throne are represented the martyrs with the instruments of their torture but Michelangelo gave here a truly greek character. To the left in the corner is a young Hercules with an immense cross and under him the youth St Sebastian leaning on his left knee with the arrows pointing towards the ground as though a talisman or like a Medusa's head petrifying those who look at it. Before him is St Catherine with the wheel, then St Blaise with the comb of iron and St Simon with the saw. St Andrew with the cross and other martyrs who raise instruments of torture as worlike defenders of Jesus.

To the left of the throne is a group of the blessed forming a grand composition whilst to their left is a woman standing, inviting a young girl to rise, she is thought to be Niobe with her youngest daughter.

The Angels of the Apocalypse.

Under the Paradise or rather under the throne of Jesus runs in circuit the river Styx in the midst of which rises a rock where the angels of the Apocalypse are dramatically represented, blowing with force through their trumpets the *ouverture* of the *Surgite mortui*.

As to the beauty of this group it may be imagined that Michelangelo had in his mind the vision of such a drama and as to the effect of the same the union

of those muscular youths of robust constitution blowing the long tubed trumpets.

In the midst of all these rise three angels, one hold on the right the book of life of ordinary size and shows it to those rising from their graves; two others to the left combine with their united strength to raise the potent codex of evil above hell.

This inspiration Michælangelo got from the Apocalypse of Daniel who saw two books open or from Beda, who relates the vision of a sick man who sees an angel with the book of good deed, and many other angels who showed to the devil the huge book of sins.

However, by misfortune, this group has been almost destroyed by the canopy which is elevated to that height at the grand offices, and the idea of Michælangelo cannot further be seen, as to how he painted the angels as the antique arial divinities coming forth from the midst of thick clouds.

Purgatory.

To the right below is to be seen purgatory delineated according to the grand vision of Ezechiel (Ezechiel Chap. XXXVII) « And the hand of God fell upon me and the spirit of the Lord took me into the middle of the camp which was covered with bones, and thus said to me: Predict to these bones; oh dry bones hear the word of the Lord. You shall live again I will give you veins and cause flesh to grow upon you and cover it with skin ».

Such words came evident to the ears of Michælangelo more forceable than all other, for Dante himself

in his purgatory (Canto XXIX) advises his readers to read that idea given in Ezechiel saying in his poetry (but read Ezechiel who depicts it).

On this famous composition Michæangelo had but one sole precursor in Signorelli, who depicted the resurrection of the blessed to life eternal, but Michæangelo depicts the destiny of the men who are released from the prisons of death and in that dreadful confusion of men coming forth from their tombs it seems that one thought alone should be given to it i. e. How potent is the awakening after the sleep of a thousand years, how hungry those bones must be after such long fasting; how embarrassed are those eyes on viewing again the unrecognisable light of day.

In every head a new invention is to be seen and it is thought that Michæangelo seized the idea of those expressions from his celebrated statue of the Aurora in the Medici Chapel in Florence.

How in that splendid statue is idealised that moment of that powerful awakening, so the dead pursuant upon the angels call, with sighs turn away to undergo the trials in the kingdom of pardon.

In the *ensemble* of this representation we have the contrast between heaven and earth, and whilst in Paradise the seriousness of the countenance surprises us and where the smile of joy is at that moment unknown, in Purgatory (which symbolically represents also the valley Jehosaphat, it is the jubilee of happiness, sent in the light and severance from the chains of death. In death alone in there a cold expression and it is thought that Michæangelo being of age and sufficiently mature may have represented the exhibition of old age which interlaces the whole composition.

In the corner to the right, is a figure clad in white florentine garments with a large hood over his head which it is thought may be the portrait of Dante, and above this is the postrait of Virgil and further to the left that of Michælangelo himself with his long black beard which dreamfull passes over those risen from their tombs.

Near to Dante is a man who rises from the tomb, this is the portrait of Buonconte of Montefeltro as Dante describes (Purgatorio 103).

At the end to the right of the Purgatory is a large open cavern where the demoniacs grind their teeth awaiting to seize the victims who fall therein.

The Ascent.

The ascent of those who rise from purgatory to paradise, exhibits a creative power in the angels' struggle with devils. Two souls are to be seen venturing to fly into Paradise one of which portrays expression of horror, for a devil has bound around the other soul a serpent which tries to drow her into the fire; but angels sent from heaven have seized her foreably by the legs for assistance (at the first sight it cannot be clearly seen whether they are angels or men for Michælangelo does not paint them either with wings or any symbol of holiness, however, the artist thought that by giving them a flight of a human nature would not appear displeasing to the eye and might be recognised, as for them the air is an ordinary element, and they can walk upon the clouds as men walk upon the ground).

Above these are two men who are regarded as two

negroes, and an angel holding out a rosary of red pearls for them to take hold of, and mount up amongst the blessed.

This is an allegory painted by the artist to exhibit the means of salvation and according certain contemporary writers: the rosary of pearls denotes prayer and the two negroes the religions of the various human races (Purg. XYII).

The seven mortal sins.

Under the martyrs (to the left of the picture) is a large group. This is a masterpiece as it represents intense human sorrow, and it seems that Michælangelo himself may have felt this, as there is represented in it full force of artistic idea, or of the limits of art.

Above a rock to the right half seated, is a gigantic figure (1) half covering the face with raised hands and from the disturbed look which can be seen though from one eye only, there is an expression of inexpressible sorrow.

It is the most horrible depiction of desperation increased by the serpent which twines itself about the legs. This figure alone might be sufficient to immortalise an artist for Stendal writes: there is not better idea of heroes neither amongst the Greeks nor even modern artists, that can surpass this figure.

Near this image hopeless as it is, the doubtfull and damned carry on an odious war about lost Paradise, and Michælangelo like the other painters, remained

(1) It is thought to be the portrait of Pope Paul III's almoner.

faithful to the grand poetry of Dante in representing the seven mortal sins (1), but tried to save the dignity of man in representing the generation of Prometheus, or heroes with whom heaven and hell, angels and demons are united in one common strife.

To the right in the corner, in a most horrible state, is a demon throwing down a lost soul who bites his wrist, and a little to the left is a gigantic figure quite naked with head downwards, above is an angel who strikes him with his fist, whilst beneath is an ugly devil who seizes him by the hair, with both hands, by the keys and the purse which hangs from the shoulders of the unfortunate his vice is characterised, and is precisely the portrait of Nicolas III Orsini that Dante met amongst the Simoniacs.

Beneath these are two other figures trying in vain to gain Paradise. These are thought to be the figures of Francesca of Rimini and Paul Malatesta.

Hell.

To the right at the bottom of the picture, Hell is represented and lies lower down than purgatory.

Crossing it to divide it from purgatory is the river Acheron and Charon with his bark strikes with the oar the spirits to drive them into hell (*Inferno XXII*).

To the right in the corner is a man who is biting the brain of another. This is exactly (in accordance

(1) Besides Nicolas III also Boniface VIII and Clement V are thought to be represented by these figures as they are by Dante placed in the 8th circle of hell.

with Dante) the portrait of Count Ugolino who bites the brain of his mortal enemy Archbishop Ruggeri who condemned him to death by hunger in the tower of the Guadaldi with his nephews (Inf. XXXII).

In the corner further to the right is a huge figure with a serpent entwined around the body and two long donkeys ears above his head. This figure representing Minosse the judge in hell is the portrait of Cardinal Biagio Baronio Martinelli of Cesena (1).

Vicissitudes of the last judgment.

On Christmas eve in 1541 the picture of the last judgment was finished and Paul III celebrated in the altar underneath Divine service, on that same day when 29 years previously, Julius II had celebrated the mass after the completion of the ceiling in 1512 and is also to note that at each picture Michaelangelo worked for about 33 months.

(1) On the 15th December 1540 the upper part was completed when the Pope Paul III wanted to see it and so met with the above mentioned Cardinal (of 70 years of age and already master of the ceremonies to the Pontiff up till the time of Leo X) and asked him his opinion on the picture, but this Cardinal who exhibited his displeasure to Michaelangelo when he saw the nudity of the figures in saying that such a picture was suitable only for a bathing room or a wine shop.

Michaelangelo out of revenge fixed him as Minosse judge of hell with those long donkey's ears, and it is said that when the Cardinal recognised himself in it, he complained to the Pope who wittily answered him that in hell he had not any power
Ibi nulla redemptio,

The Farnesi successors began to repaint and Paul IV and Hadrian VI disputed on the destruction of all the pictures in a sweep, because he considered nude representations.

The same well nigh happened in 1555 when Cardinal Caraffa, came to the throne, who acting as reformer set about destroying the initiated creations, ordering the lewdest figures to be covered with drapery.

Michælangelo could not do anything to prevent such destruction and seemed no less enraged, but not wishing to encourage the work of foreigners in his school on the fact that they should touch upon the sublime art, allowed Daniel da Volterra to spoil with *hideouse* draperies those fine female figures in the upper part of the judgment on which account Volterra met with such criticism that he received the nickname of *Braghettone* (The Breeches-maker).

During the rule of Pius V a certain Gerolamo Fano contined the drapery after the death of Volterra, and under Gregory XIII one part of the Paradise was repainted but so badly done that all comment thereon would be superfluous here.

Also a certain Stephan De Papi a Roman as it seems had restored many of the figures, so that up to the present, there is nothing of Michælangelo's left but ruins; the ruins of real tragical grandeur.

Of the judgment by that great artist, there is a copy by Marcello Venusti in Naples, which was painted under the direction of Michælangelo himself and from this it is to be seen how this picture of the last judgment was not only a painting touched up or revived but also set awry by the reparation of the two doors in Sixtine Chapel partitions.

In this copy is to be seen the fine figure of Saint Catherine, of St Biagio, the naked Niobe; now covered by that odd drapery, and on examination only of this oddity Michælangelo exclaimed: How many daubers will my art make.

Thus on viewing at the present day this picture of the «Last judgment» in the Sixtine Chapel we can but imagine what it should have been in 1541, when Gandolph Porrino the poet wrote in his sonnets: Oh! Holy Rome, have they never given to thee, the illustrious Caesars, a similer triumph to that, left us by Michælangelo in the art world.

The end.

PRICE FRANCS **2.50**

14 DAY USE
RETURN TO DESK FROM WHICH BORROWED

LOAN DEPT.

This book is due on the last date stamped below, or
on the date to which renewed.

Renewed books are subject to immediate recall.

24 JAN '64 JS

REC'D LD

JAN 24 '64-5 AM

LD 21A-40m-4.'63
(D6471s10)476B

General Library
University of California
Berkeley

Digitized by Google

YB 07360

865907



THE UNIVERSITY OF CALIFORNIA LIBRARY

